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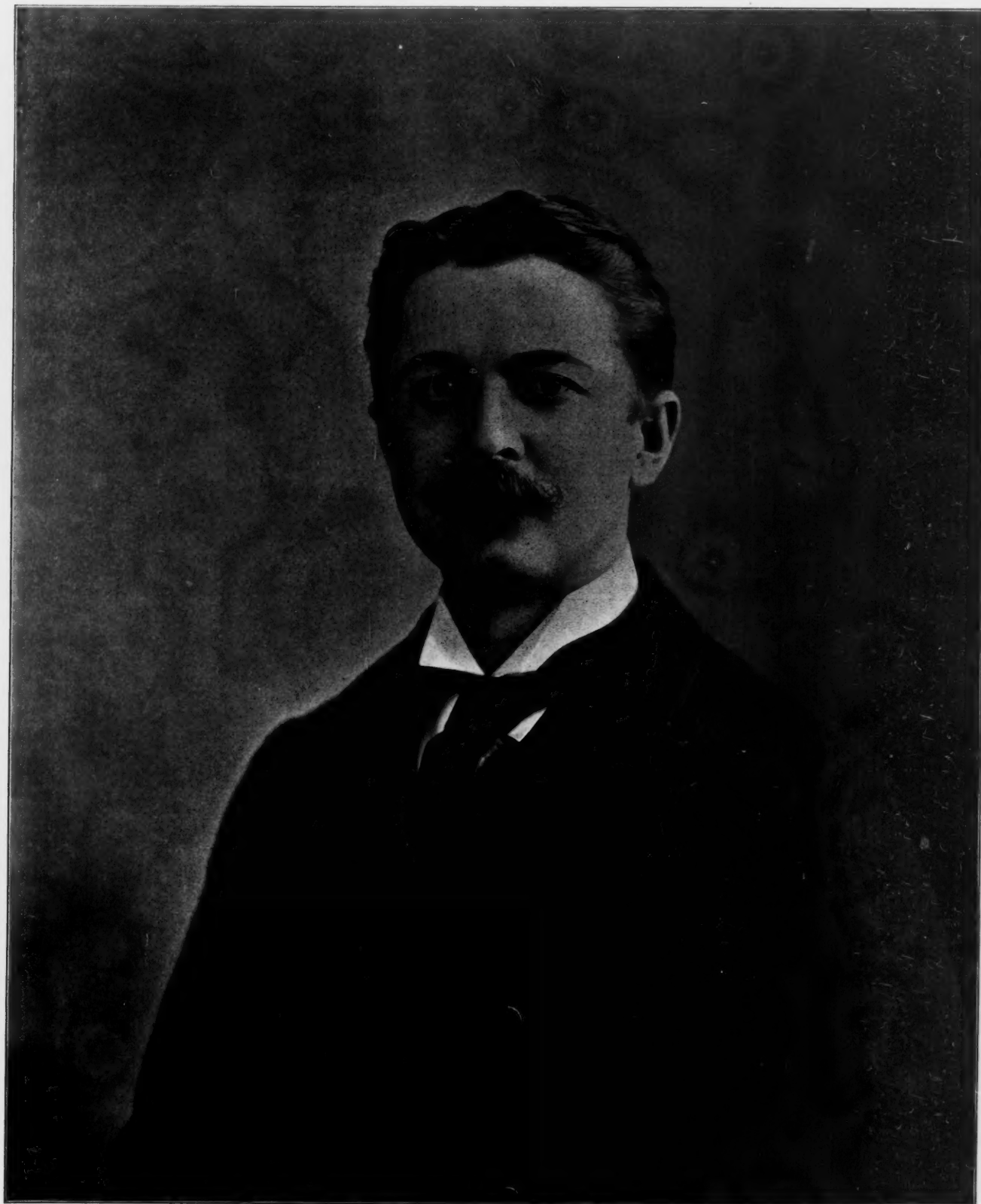
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W., LINKSTRASSE 17, April 17, 1895.

THINGS will happen and can happen here of which I am sure and proud that they could not possibly happen in the United States. Lately at a meeting of the Berlin Music Critics' Union Mr. Werkentin, formerly musical editor of the anti-Semitic Berlin paper, *Deutsche Tageszeitung*, explained to his colleagues the reason why he had sent in his resignation to the chief editor of his paper. The explanation, still not too late, makes cognizant a state of affairs which shows to what a degree of involuntary ludicrousness race hatred may lead even in a field from which it should be entirely excluded.

Anton Rubinstein died. His death was lamented by all the musical world, and you would not think that there was a paper in existence which might not have found a word of more or less hearty recognition for the Russian master and regret on account of his sudden death. The critic of the *Deutsche Tageszeitung* of course thought it his duty to write a short obituary, in which in warm words he sang the praises of Anton Rubinstein. Picture his astonishment when the next morning his manuscript is returned to him with the remark from the chief editor's pen: "We cannot afford to have the suspicion aroused that we want to glorify Jewish virtuosodom." Mr. Werkentin insisted that the obituary should be printed, arguing that Anton Rubinstein, though of Jewish extraction, had been born a Christian; that in the very country of highest religious intolerance he had been nominated "Imperial Russian Court Councillor"; that he was Knight of the Prussian order *pour le mérite*; that he was the creator of several purely Christian oratorios, &c. The protest remained unheard, and nothing was left for the writer thereof to do but to send in his resignation, which was promptly done and accepted.

How Rubinstein would have appreciated the joke of the intolerant refusal to print an obituary about him, if the great and genial Russian master could only have lived long enough to read his own obituaries!

Apropos of Anton Rubinstein and his purely Christian sacred opera, *Christus*, the same arguments have been advanced in some quarters against its proposed stage production at Bremen, which some years ago were legally enforced in New York against a reproduction there of the *Passion Play*, and which drove poor Salmi Morse to desperation and suicide.

The greatest objection seems to be that of bringing the person of Christ upon the boards. Then it has been argued that the events described in the sacred book would be exposed to profanation by the unholy modern stage surroundings; that the eternal fitness of things forbade a representation of the Prayer at Gethsemane and the Shadow of the Cross at the very place where but a short time previously some light comedy, not to mention the ballet with its short skirts, had flourished. Against these objections one of the first and most revered of the divines of Bremen has this to say: "It cannot be denied that some sensitive natures will follow only with a certain repugnance the call to the theatre, there to see and hear what is termed sacred opera. Reasons like the above mentioned, to which others could easily be added, have also at first induced Bulthaupt (the author of the text of *Christus*) and Rubinstein to ask for the erection of a special theatre—a Festspielhaus on the Bayreuth plan. If this idea, however, was finally abandoned, it was done not so much because of the impossibility or difficulty of procuring the means necessary for such a purpose, but the thought that in order to gain great ends small objections should be overcome. In reality the matter, as far as Bremen is concerned, is situated as follows:

"The performances will not take place during the regular theatrical season, but after the close of the same. In æsthetical as well as in technical regard everything, therefore, can and will be done to make the representations as worthy and dignified as if the place had been specially erected for the purpose. This, of course, would be only an illusion, but illusion has a great deal to do in a matter of this nature; just as we have and feel no objection to allow in private houses and in the same rooms which in daily life are dedicated to secular purposes the sacred commission of churchly acts, such as baptism, wedding and funeral ceremonies, &c. The actions of a sacred cult ennoble the dwelling in that they bring into its everyday atmosphere the spirit of the eternal.

"Thus prudishness should not turn up its nose at the circumstance that Jesus and Mary, St. John and St. Peter are represented within the same walls in which at other times other less sacred personages are shown, but it is to be hoped that from the consecration of the divine drama so much should pass upon the outward surroundings that everybody could surmount thereby any offense of his finer feelings. There is so much complaint nowadays about the decadence of art and good taste; let this sacred drama and music make an attempt to lift the minds above dust and strife to the altitude of purity of heart and reconciliation!"

If there had been some such broad and liberal minded divines like this Bremen preacher in New York in Salmi Morse's time he would probably not have committed suicide, and New York could have witnessed an elevating and ennobling reproduction of the *Passion Play*, to see which now you have to make a pilgrimage to Oberammergau, where it is given once every decade.

It fits well into the tenor of the above that of the only three important musical events of the past week about which I have to report two were performances of sacred works. The first of these was last Wednesday night's reproduction at the completely filled "Church of the Garrison" of Graun's *Death of Jesus* through the Berlin Oratorio Society under Mengewein's direction. I cannot say that I was greatly impressed by it. The oratorio itself is of the most antiquated type and its text of the most watery description. Graun really has nowadays only what Henry T. Finck so aptly and concisely describes as an "historic interest." He should figure only in the books of musical history, but his "Tonsetzungen" should no longer be sung even in Holy Week. For a person who has grown to love Bach, they are too much of a castigation. It is related that the great mathematician Euler once bet with Graun that, although he was no musician, he could by the laws of arithmetic compose as good music as the renowned master himself. History has it that Euler lost his bet, but how he did it I cannot surmise, for it is hard to imagine anything more drearily tedious or more tediously dreary than Graun's own chef d'œuvre, *The Death of Jesus*.

The performance of the Oratorio Society was a well meant one, evidently more full of zeal and religious good will than of actual ability. Of the soloists Mrs. Mueller-Ronneburger was satisfactory. She is a well-known oratorio singer. Her husband, the tenor Ronneburger, however, was below criticism, his only excuse being that he took the part in order to replace some tenor from Dresden who was to have sung the part, but who disappointed the audience. Severin, the baritone, sings well and has a fair voice.

The large receipts of this concert are devoted to a charitable purpose.

Like every year for the last generation or two, the Singakademie chorus gave a performance of Bach's *St. Matthew Passion* Music on Good Friday evening. The program announced it as the sixty-fourth performance of this grand sacred work. Tickets are most difficult to obtain, and as the press is not particularly favored by Prof. Martin Blumner, just as little as he can be said to be favored by the press (with a few exceptions, vice versa), it was a hard thing to get into the sacred precincts of the Singakademie building—all the more so as every available seat for this event is usually sold out many weeks before the performance. However, with a little application of American methods I managed it, and though I had to stand up during the greater portion of the evening I was rewarded by hearing a pretty orderly, if by no means a very phenomenal, performance of the work which in all musical literature I love most. I appreciated the *Death of Jesus* as musically described by Bach all the more strongly through the mental comparison with the same subject as delineated by Graun. The latter seemed to me the most old-foggy and the most antiquated of all composers and Bach the most modern of composers, though he lived 200 years ago.

As I said before, there was nothing particularly enticing about this *St. Matthew Passion* performance, though under Professor Blumner's long swinging beat the choruses went with a certain degree of surety begotten of long habit. But they also went perfunctorily and without strong lights and shades. There was a lack of *nuance*, of spirit, not to speak of enthusiasm, about the entire performance which made it wearisome and detracted from the atmosphere of rapt religious attention which usually and also on this occasion pervaded alike the singers and the audience.

If this be true of the chorus, it was still more so the case with the soloists. The one exception was Rudolf von Milde, who sang the musical utterances attributed to Jesus with sonorous baritone voice and in noble, befitting style, with very broad and clear delivery and pronunciation of the text. Carl Dierich, the tenor, has a *voix blanche*, and he has that sickening English oratorio style of weeping over his words and music. There are very few tenors alive who can sing and deliver the part of the narrator satisfactorily.

The female soloists, Misses Helene Oberbeck and Anna

Stephan, as well as the bass, Georg Rolle, were unimportant, not to use a severer term.

Concertmaster Witek, of the Philharmonic Orchestra, did well with the violin solo, and in fact the whole orchestra, as well as Musikdirector Kawerau, who played the organ part, were among the most satisfactory factors in this Good Friday performance, which on the whole had but little of the *Parsifal* Good Friday Spell about it.

One of the very last of the really important concerts of the fast dying musical season of 1894-5 was the tenth and last symphony evening of the Royal Orchestra, for which on Saturday night the Royal Opera House was in the absolutely truest sense of the term crowded to its utmost capacity. A public rehearsal which had been given two evenings previously had likewise been sold out. Thus the season ended as it had begun and remained all through, and it certainly proved financially the most successful one the Royal Orchestra has so far enjoyed. This is a good thing for its of late years largely increasing Widows' and Orphans' Fund, for the benefit of which these concerts are given. No wonder, therefore, also that the Royal Orchestra would not like to lose its conductor and principal drawing card, Felix Weingartner. For the coming season of 1895-6 there is, all rumors to the contrary notwithstanding, no reason also to fear such a loss, for Mr. Weingartner is bound by contract for at least one more year to the Royal Opera House, and I have it on the very best authority that, do what he may, he will not be released from this contract until his time is up.

The program for this tenth and last concert was a very enjoyable and thoroughly classic one, for certainly Schubert's unfinished symphony belongs to the classics. If I wanted to be a bit hypercritical I might suggest that more attention to variety of key might have been paid. Gluck's *Alceste* overture is in D minor, the unfinished in B minor, and Beethoven's last symphony again in D minor. Too much minor easily grows a trifle nerve wearying, not to say monotonous, to very sensitive musical minds. However, I can object to the program in no other way, and as for its performance I can only agree with the verdict of the general public, which was one of highest enthusiasm and brought ovation upon ovation for Weingartner after each movement, and especially after the close of the program, when the great and justly popular handsome young conductor was recalled many, many times.

The *Alceste* overture, one of the less frequently heard of Gluck's massive works, was given with great weightiness and consequent impressiveness. Nothing more tender and beautiful could be imagined than the way the woodwind soli were played in the two lovely Schubert movements, and as for the Ninth Symphony, if I except few trifling technical mishaps in the first movement, it was most grandly, reverentially and befittingly performed. Weingartner conducted everything from memory, and his "reading," especially of the two middle movements of the immortal Ninth, was noble without being novel and impressive without being in the least affected. The vocal portions of the final movement went well, albeit the Royal Opera House is not a very large one. Still, when they sing they do sing, and everybody was evidently bent upon doing his or her very best. The difficult and almost unsingable soli also fared well at the hands of Miss Dietrich, Mrs. Ritter-Goetze and Messrs. Gudehus and Krolop. The ladies especially distinguished themselves, but also of Gudehus I can say that I rarely heard him to better advantage, and his big tenor voice sounded as fresh and resonant as it did in younger years.

The most charming, graceful and lovely of all American prime donne, Miss Louise Nikita, was at the Central Hotel here for a couple of days, where I had the exquisite pleasure of an evening in her bewitching company. Miss Nikita has returned from her sixth tour in Russia, and the eighteen big boxes blocking up the entrance to the Central Hotel and filled with the presents she has received bear substantial testimony of her latest triumphs in the glacial empire. The charming American prima donna is on her way to Paris to make her *entrée* at the Opéra Comique next month in the rôle of *Manon*, which she will sing by the express desire of M. Massenet, with whom she will rehearse the part. I read a letter from the composer, in which he says that "Mlle. Nikita will be a typical *Manon*, as fine as a beautiful piece of Dresden china."

I read also the telegrams from the Governor of Siberia, begging the diva for and in consideration of 100,000 rubles to come to the great country "chauffée les habitants" with her God-given voice. From England and South Africa and America also offers are pouring in for her *conours*, but says Mlle. Nikita: "I cannot accept any, because I am under contract with Mr. Carvalho to sing again in Paris."

As I have so little of importance musically to convey to you this week I use my spare space in giving you in the French original and in an attempt at translation into the vernacular one of the thousands of love letters which pour in upon that most charming creature Nikita. Of course she never gets to see them. Her mail is opened by her trusty uncle and impresario, Mr. Le Roy, and also the

present sample never reached the sight of her "violet" eyes. She will read it for the first time in print in THE MUSICAL COURIER. But as it is one of the most ardent as well as the most ludicrously amusing specimens of amatory epistles that ever came to my notice, I take great delight in committing the gross indiscretion of presenting it to you. Here it is in the original:

"Comme la mer, le rêve a son immensité!"

Adorable et vénérée Poupotchka, mon rossignol divin!

J'ai passé toute une nuit à vouloir vous faire mes adieux, mais en vain! Je n'ai pas la possibilité de manier la plume et mes dernières minutes de l'agonie sont terribles, car après un aussi beau rêve la mort est encore plus affreux.

Vous partez en emportant ma vie entière, mon existence, l'amour le plus profond et toute mon âme et désormais je suis bien mort!

Me séparer de vous, âme noble et chérie, ne plus revoir vos yeux divins; ne plus entendre la musique de vos paroles, plus douce que la voix douce des mandolins; ne plus voir votre divine image pleine de grâce, de beauté idéale et d'une volupté mystérieuse qui fait vibrer l'âme, ne plus sentir vos pas et ne plus voir le reflet divin de vos yeux aux violettes: c'est la vie sans soleil, c'est le cachot perpétuel, c'est la fin d'une existence!

Maintenant seul, j'attends un souffle qui m'emporte, Depuis ce moment mon âme est morte!

Je prie Dieu pour votre bonheur sans égal, pour votre triomphe croissant et qu'il vous accorde sur cette terre le paradis rêvé et qu'il veille toujours sur vous, mon ange vénéré.

Vous êtes la plus belle parmi les plus belles, vous possédez la voix divine que l'on peut se rêver et qu'il nous est donné d'entendre une fois dans un siècle, vous réunissez la grâce divine, un cœur noble et une bonté sans limites, une intelligence hors ligne et une beauté fascinante qui électrise et qui captive, mais vous possédez surtout des yeux uniques au monde et qui reflètent le paradis et qui réchauffent l'humanité.

Je vous embrasse mille fois dans mes pensées et je prie Dieu de me donner la force d'attendre de vos nouvelles. Un mot de vous me rendra la vie! A vous corps et âme, à vous pour la vie et la mort, à vous pour l'éternité, Loubantia, adoré!

Votre adorateur et admirateur le plus violent et le plus sincère,

Here is an attempt, mind you, only an attempt, at translation:

"Like the ocean, dreams have their immensity!"

Adorable and venerated Poupotchka, my divine nightingale!

I have passed an entire night in trying to learn how to say "good bye" to you.

I can hardly write these lines and my last moments of agony are terrible, for after such a beautiful dream death seems still more frightful. You are going away, and with you goes my entire life, my existence, my most profound love, and all my soul, and forever after I shall be *bien mort*.

Separated from you, my *noble et chérie*; never to look again into your divine eyes; never to hear again the music of your celestial voice; never to see your sweet image, full of beauty, *de beauté idéale* and of mysterious volupté that makes the soul vibrate; never to feel the charm of your presence; never to see the reflection of your violet eyes—'tis life without sunshine, a perpetual darkness—the end of an existence!

Left alone, I wait *un souffle qui m'emporte*. From this moment my soul is dead! I pray God to fill your cup of happiness for your triumph croissant and then he may turn this earth into a paradise for you and watch over you always, my adorable angel.

You are the most beautiful among the most beautiful. You possess the most divine voice imaginable, which is heard only once in a century.

In your noble heart is found an unlimited kindness. You are the personification of grace. Your intelligence is *hors ligne*, and your beauty fascinates, electrifies and captivates, and above all your eyes reflect Paradise and animate humanity.

In my dreams I embrace you a thousand times. To you body and soul, to you for life and death, to you for eternity, adored Loubantia.

Your adorator and admirator the most violent and the most sincere.

If this violent "adorator" is not yet *bien mort* I must say that if love kills at all then it kills very slowly.

Among the American visitors last week were Mrs. D. J. Heineberg and her talented daughter, Miss Amelia Heineberg, the young pianist. Then there were the Misses Ottilie and Juliet Sondheimer and their mother, from St. Louis, Mo. These charming young ladies are pupils of Prof. Martin Krause, of Leipzig, with whom they are studying as a specialty the playing of works for two pianos, which proved such an attraction and success in the case of the two Sütro sisters. I hope and doubt not that the Misses Sondheimer will make an equally great success of it.

In the concert line we have only to look forward to one more event, the production of the Bach B minor Mass by the Philharmonic Chorus, under Siegfried Ochs, but the Royal Opera House promises at least two more novelties before it will close its hospitable doors and will remove to Kroll's. The first one of these novelties will be Reinhold Becker's three act opera, *Frauenlob*, which will be brought out under Weingartner's direction and in which the Misses Hiedler and Dietrich and Messrs. Bulz and Gudehus will sing the principal parts. After *Frauenlob* Kienzl's *Evangelimann* will be given under Dr. Muck's direction.

The Berlin Philharmonic Orchestra, after finishing its regular winter series of popular concerts at the Philharmonie, will on May 1 start on a concert tour through Germany and Holland, after which, by the middle of June,

they will resume their regular summer concerts at Scheveningen.

The excellent Amsterdam conductor, Kess, has been chosen for the position as conductor of the newly established Glasgow orchestra. No better selection could have been made. Our own Philharmonic conductor, Prof. Franz Mannstaedt, is spoken of as Kess' successor at Amsterdam, but I doubt whether Messrs. Sacerdoti and Landeker, the directors of the Philharmonie, will let so good and useful a man depart.

Erdmannsdoerfer has left his old post at Bremen, and Weingartner will conduct the last concert there of this season. Some friends and admirers of Erdmannsdoerfer have made him a present of the sum of 10,000 marks as a substantial token of their recognition of his past services. Erdmannsdoerfer would prove an acquisition for one of the American orchestras.

Teresa Carreño d'Albert and Eugen d'Albert have really severed ties, but while the little giant has given up his second wife he has also given up his other fad, vegetarianism, and has returned to his mutton and other meat. You see, "what's meat for one man," &c. I wonder who will be Teresa Carreño's next and fourth husband, and how the various children will be divided up. Carreño's daughter by Sauret recently got married, but then there are still left her several children with Tagliapietra and two she had with Eugen d'Albert, and then there are the children of d'Albert with his first wife, née Salingré. Things at Coswig are a trifle mixed up.

O. F.

Belari's Reply To "Instrumentalist."

ALTHOUGH it is considered undignified for a person who esteems his own knowledge to reply to questions asked anonymously, there are cases where silence might be unfavorably interpreted and then exception should be made. One of these exceptional cases confronts me in the reasonable and well reasoned article published in THE MUSICAL COURIER of April 17, and signed "Instrumentalist." I sincerely compliment him as much for the gentlemanly form of the article as for the way in which the questions he wishes me to answer are presented.

Whoever you may be, Instrumentalist, professor of singing, vocal physiologist, acoustician or simply amateur, you turn toward me with the white flag in one hand and an olive branch in the other, having made honorable amends, and, courtesy for courtesy, I will try and do my best to respond. We agree as to the non-infallibility of Fournié, for even in some questions that yesterday seemed perfectly elucidated, to-day questionable points can be found after the progress made by science during thirty years. However, no serious argument has been found against his theory concerning the explanation of what we call the break in the voice, and this theory has been accepted. It is true that the question can be more amply presented, but this is not the occasion to do so, for it must be remembered that I was to do nothing but copy literally the paragraph from Fournié's work demanded of me by Mr. Howard (and by "Instrumentalist the First," who does not resemble you).

You may object to being upheld by the theory of sonorous tubes, but you will then fall into the error that all the vocal physiologists have fallen into who have wished to submit the vocal organ to the acoustic law that governs mechanical instruments.

When we make experiments upon inanimate bodies, gases, liquids or solids (animal, vegetable or mineral), and we find by repeated proofs that two and two make four, then, convinced of a truth, we proclaim a law; but when we come to apply this law to the vocal instrument we find, often to our great surprise, that if in a mechanical instrument two and two make four, in the vocal instrument two and two make seven, fifteen, one hundred or zero.

Why is this? Because in the vocal instrument we find one more element, and this element is the influence of life, which does not exist in mechanical instruments.

If this reasoning does not suffice to explain the possibility of the non-communication of the vibrations with the column of air contained in the trachea at the moment of the passage from one register to the other I would add: Do we know whether or no laryngeal modifications, operated at the moment of the change of register, give rise to some under-glottal phenomenon, unknown and unknowable, which prevents the vibrations of the vocal ribbons from communicating with the air contained in the trachea, bronchial tubes, &c., &c.? It is an undeniable truth that the vibrations cease gradually, which gives rise to the logical perception of deduction that it is because the under-glottal vibrations cease also.

I will add the still stronger reason, that this phenomenon did not take place when I carefully made the experiment on a cadaver, which proves once more that the influence of life totally or partially excludes the vocal instrument from the acoustic law that governs reed instruments.

The disappointment you felt when you and ten other trained singers tried the experiment I proposed as being within the reach of all singers, proves nothing that overthrows Fournié's doctrine nor the mode of experimenting

that I proposed. When I said all singers I meant all singers of the female sex who sing according to the laws of nature and the phonic constitution of the vocal instrument, for it is only of the female voice that Fournié speaks.

Consequently, if you did not obtain the expected result, it only proves that you and your ten subjects belong to the homely sex, or that you sing in a way that does not accord with the nature of your respective organs. Here you have again committed the grave error that all vocal physiologists, without exception, have committed; for you, like them, have taken singers hap-hazard, and in the result of your researches have not taken into consideration the vocal qualities of the subjects submitted for observation. This mode of observation conducted them to a false conclusion, for instead of discovering the truth, so as to tell us how one should sing according to the laws of nature in conformity with the phonic constitution of the vocal instrument, they have simply described the way in which their subjects sang. That is to say, they did not reveal to us the vocal physiology of artistic singing. This explains why there is such a diversity of opinions on the same subject and the existence of as many vocal physiologies as there are physiologists.

If it were not so, how could the foolishness said by Sir Morel Mackenzie, the latest comer, in his *Hygiene of the Vocal Organs* be explained? In the meantime singers, masters of singers and the scientists of the entire world received his work with acclaim. Only a modest professor of singing and perfecting the voice in New York (but more of a vocal physiologist than he) dared refute his doctrine, inviting him to a conference to be held in Paris, if he consented to go and defend his theories. Vain pretension! How could an Englishman from London, a Sir, physician to the German Emperor, &c., consent to a discussion with an inhabitant of a savage little town in America, where men carry rifles on their shoulders and women carry revolvers in their belts to defend themselves from the bears and panthers that attack them in the streets, according to English ideas? Excuse this slight digression and continue our subject.

You will ask me perhaps if, from my way of reasoning, one should conclude that I am the only one who has not committed error in seeking in nature the true mechanism of the singing voice. I do not intimate anything of the kind. I will only say that soon after beginning my physiological studies I perceived the false route that vocal physiologists had followed in their researches, and thus desiring to remedy as much as possible the harm that had been done, I followed another route of observation, to my mind the only one that could conduct me to the desired end.

The fruit of my researches, also the detailed exposition of the comparative method that I followed during my work of several years, were embodied in a memorial, it may be said in parenthesis, approved with praise by the great Claude Bernard, who was to have presented it before the Academy of Science, of Paris, it being his desire, but which did not take place on account of the death of this great physiological authority of the world.

By this little confidence "Instrumentalist" (the First) can perceive that although I am not in the habit of announcing my merchandise with trumpets and trombones, I brought something in my valise more substantial than a simple laryngoscope and the traditions of Caccini, Scarlatti, Porpora, Tosi, Salvatore Marchesi, Farinelli, Caffarelli, Crescentini and the grand ignoramus Lamperti, whose traditions and supposed methods might be excellent to teach parrots—that I do not deny—but applied to the education of the human voice produce the same effect as Ambroise's carbine, which had neither barrel nor butt.

At this point I learn that you are for science and not for empiricism—I had guessed as much. Bravo! Now we can come to an understanding.

EMILIO BELARI.

(To be continued.)

Franz von Suppe.—The genial composer Franz von Suppe is still very sick at Vienna. Should he improve sufficiently he will be taken to Gars for a change of air. He was seventy-six years of age on April 18.

Mascagni and Ratcliff.—Mascagni has arrived in Naples to assist in the preparations for the production of his *Ratcliff*. He will direct the orchestra on the first night. He will also direct the rehearsals for *Silvano*.

Milan.—The Theatre Lyric, Milan, of Edward Sonzogno has again opened its doors for a six weeks' season, during which five or six new operas are promised a representation. Among others are mentioned *Fortunio*, *Claudio* and *The Festival of Valaputa*. Meanwhile, the season was opened with *Lakmé* by Delibes. This opera had been performed only at Rome, and this is six or eight years' ago.

St. Petersburg.—For the next opera season beginning November 27 and ending February 4, 1896, at the Aquarium at St. Petersburg, Director Antonio Ughetti has already prepared engagements. Among the artists to appear are mentioned: Marcella Sembrich and Emma Calvé, Messrs. Francesco Marconi, Mattia Battistini, Antonio Cologni, Romano Nannetti and the musical director Vittorio Podesti.



PARIS OFFICE OF THE MUSICAL COURIER,
86 RUE LAFAYETTE, April 17, 1895.
Paris Conservatory.

ADMISSION, STUDIES, EXAMINATIONS, ETC.

"Nations live more by the imagination than by interest."

—NAPOLEON.

AMERICANS seem to think that people must pay to enter the Paris Conservatoire. They do not. From a pupil's standpoint it would be much better so, as it is easier to buy a capacity than to conceive it. Many capacities of a very high order are made the requirements of admission to the institution. Merit is the sole means of admission, and it is the only musical institution in the whole world in which it is so.

The building belongs to the state. A grant of 258,700 francs, or about \$60,000, a year is given by the state to its support. It was founded at a time when the poor country was trailing through blood and poverty. The purest art instinct ever known triumphed over doubt, despair, vengeance and wretchedness. A yeast cake for the musical breads of the earth was the result.

There are 700 pupils in it at present and eighty professors. Thirty-nine foreigners of sixteen nationalities are daily devouring free lunches from the art centres of this refined and generous nation.

Her great big, rollicking, thoughtless sister America has not even the excuse of youth. As republics they are twins. The Conservatoire is an outgrowth of the republic.

HOW TO BE ADMITTED.

For solfège, harmony, composition and organ, admission is by examination. For instrumentation and dramatic declamation admission is by competitive examination. Examinations take place every year from October 15 to November 15. Two foreigners are admitted to each class. A movement is being made to increase this number to six, but it is to be hoped it will not succeed.

The ages of admission to the principal studies, number of pupils in each class and length of courses of study are as follows:

Singing—Men, 18 to 26; women, 17 to 23. Ten pupils in a class; four years' course.	
Piano, preparatory..... to 14 years.....10 pupils.....3 years	
Piano, superior....." 16 ".....11 ".....5 "	
Violin....." 18 ".....10 ".....5 "	
Organ....." 18 ".....11 ".....5 "	
Solfège....." 13 ".....— ".....4 "	
Harmony, solfège graduates....." 22 ".....12 ".....5 "	
Composition, harmony graduates.....".....— ".....— "	
Accompaniment.....".....— ".....— ".....5 "	

Solfège and history of music are obligatory, also ensemble classes in both. Although no skipping of courses is allowed, the director may promote when justified by talent or previous knowledge in solfège, &c. The age of eighteen as the maximum for advanced piano study was decided upon last October. One must not have passed the limit of age the 1st of October of entry.

Singing pupils are required to sing a composition of their own choosing and to read a study at sight. Piano pupils play a composition of their own choosing and read manuscript at sight.

This admission is only on probation. After six months comes a test examination for final admission.

Before examination pupils must (after October 1 and not later than five days before examination day) present a formal application, with a legal certificate of birth and of vaccination. The foreigner in addition must offer a translation of these documents made by a legal expert.

There is a clause which says that foreign pupils may be admitted by special authorization of the French Ministre des Beaux Arts; but as his standard is based upon that of the Conservatoire, that it is which must be known and prepared for.

A smart Yankee wants to know what those folks are willing to pay to fill up their Conservatoire for them, as he is in a position to steer a whole raft on here—for a consideration!

My dear sir, at every examination day here there is a bank of people in front of those doors that would fill, solid, Union square (the grass part); people whose fathers and grandfathers have known these requirements, who are

polished to the last notch of requirement, people who are neck to neck in point of preparation, and to whom only the subtle matters of talent and temperament give preference. All classes are already so full that more than two or three admissions are a cause of surprise, and last October there were many classes to which there was no admission. This even for those artistic and finished French applicants, who have to go back weeping to their provinces to keep their lamps trimmed and burning for the bare possibility of entry after another whole year!

Judge from this about Conservatoire "anxiety" to get crude American material, and but two admitted to any one class.

No, my dear sir, your commission chances are slim in this quarter. Your "raft," however well steered, would go to pieces on the rocks of French standard to begin with, and then—in all Union square (not the grass part) there is not money enough to buy admittance for even dear little Baby Ruth.

This is why music students flock to other schools and other countries. Mental admission is easy there. The hinges of all the doors are greenbacked, and all they need is to be greased to fly open. Here they stand wide open, but only for those bearing the coat of arms of (at least) talent and preparation.

They speak of erecting a preparatory Conservatoire so as to begin at the cradle instead of the "high-low." But everybody here knows so well the régime that mothers and fathers and older brothers and young teachers can perfectly tell the tender shoots. It would seem cruelty to the state, for it must be remembered that music is only one of a forest of noble arts that France cares for gratuitously.

European foreign pupils who know of the requirements frequently come to Paris a year or two before admission, and study with a pupil of the Conservatoire or a professor, so as to get in line for the first examination. Many also invite private study with Conservatoire work to prepare for the periodical examinations which grow in severity to the final test.

Once in, foreigners enjoy exactly the same rights and privileges of the born French. Pupils of Conservatoire professors, outside of the school, are frequently admitted to the regular classes of the school as spectators. This is considered a great privilege, and is certainly a great advantage. A magnificent library and museum are included in the educational advantages.

AFTER GETTING IN.

The school year is from October to July, from 9 till 4 daily. In solfège, harmony and composition pupils may be advanced when ready. After every semi-annual examination the singing pupils are assigned to the opéra or opéra comique classes to prepare directly in lyric declamation. After this no pupils are allowed to sing in any theatre till after being pronounced finished; and at the close of the study they are obliged to sing for two years for the state theatres (Opéra and Opéra Comique) if demanded by the directors. These engagements are regularly legalized; in case of minors, guardians sign for them.

These lyric classes are obliged to study gesture and diction. A regular accompanist is attached to each class, and the course of musical history and dramatic literature are obligatory. Singing pupils who are not ready for the required competition after three years are dismissed.

Also are dismissed students of other classes who are not ready for competition after two years, or who have competed twice without recompense, and those who, having received a recompense the first time, fail twice afterward. (See how the sieve is made finer, the screw tightened, as advance toward perfection is made.)

Absence from examination, absence from any of the obligatory classes three times without excuse, and failure to meet any exercise appointed by the director, are also causes for dismissal.

(No chance of having solfège or history of music on the walls of a schoolroom while the pupils belonging thereto are trotting off down Madison or Fifth avenues to their homes, music rolls under their pretty arms and "fiddlesticks" upon their pretty little noses.)

Each year of the course has two examinations, when changes, promotions and rejections are made. Ancient and modern compositions are used as tests. Rigidity is equal to the impartiality in judgment, and tears and smiles abound.

Rigid laws govern all the details of jury making and committee selection, and everything is subject to the decision of Mr. Thomas. When we remember that all the men who have any chance of being chosen to these responsible positions have been all through this mill themselves, and are men whose whole souls and bodies are consecrated to art study, art thought, art advancement, we come to realize the seriousness of the spirit surrounding the pupils at these test times.

GETTING OUT.

The competitions for the "Prize" come at the close of the regular course.

As you know, the "Prize" consists of first and second prize and first and second accessit. For the solfège and preparatory classes of piano and violin medals are given. Silver medals are given for first and second prizes. All

graduates receive diplomas. The holder of the first prize may remain in his class another year if he wishes. Graduates of piano, of strings and wind instruments form ensemble classes for the study of chamber music.

Composition pupils compete for the "Prix de Rome" at the Institute. Preparatory pupils are not allowed to compete till seventeen. Foreign pupils are not allowed to compete for the prize till in the second year at least. The scenes chosen for competition in the lyric drama classes must be chosen from plays which have been played in the national theatres and which have had at least a ten years' representation.

Sums of 1,200 and 1,800 francs each are given to pupils of both sexes who follow the singing classes thoroughly and successfully, and are destined for the lyric theatres.

There are many classes of wind and stringed instruments not spoken of in this letter.

Two dramatic preparatory classes were suppressed this year. A second class in opera was created, a class in alto (instrument) was also created, and there is talk of building a theatre for class study. French pupils coming from the provinces have their expenses paid to Paris, and in case of disappointment of entrance have them paid back to their homes also.

Does it not all seem sweet and beautiful? I assure you I cannot write these things without tears. I know their gentle, unmoneyed patient spirits so well; and the deep, true sympathy between them all. The jury so glad for triumph, so sorry for disappointment; the professor so honest, sincere and simple hearted; the pupils who succeed so modest, so ardent and so certain of sympathy everywhere; those who fail so reasonable, so unvindictive, so patient, so hopeful, always for the "next time," and the dear country helping them out in their trouble by paying the way back to the old piano stools down in the lonesome "Midi," not to weep and whine, but to practice and learn, and get their hearts closer to their Bach and their Beethoven! And with all of them and everywhere, so little money compared with us! Such their little-earned-for francs, compared with our great, selfish, extravagant dollars!

We seem so rich in our money. They seem so rich in their souls. And of all their spirit riches none pays bigger interest than their Conservatoire!

ERARD.

The hall in which Mr. Paderewski plays to-night is that built by the piano house bearing the above familiar name. It seats about 650 people, and is said to have, next to the Conservatoire hall, the best acoustics in Paris; some indeed prefer the former.

It is a dainty little white and gold box, rectangular in form, with crimson furnishing, and marble and stucco work so ingeniously blended that one cannot tell where one ends and the other begins. The dressing is always elegant here, and the quiet hush of men ushers is very refreshing after the officious jackdaw jabber of the women who generally perform that office in Paris. The seating is a trifle more comfortable, too, than usual here, where, in the interest of French frugality of space, people are obliged to sit on the bias as to knees, with arms à la Thanksgiving turkey.

Four boxes overlook the stage, and a commodious gallery skirts the wall. Mr. Paderewski will sit facing the east, his right hand toward us, proud and beautiful audience, his small white left poised in front of the entrance curtain, and the golden rays of his halo passing directly northwest into the director's loge.

About 110 concerts are given here in a year, and there is a smaller edition of the hall, a perfect jewel box, where an equal number are given. Among the artists who have played in it and its predecessor are:

Paganini.	Vieuxtemps.
List.	De Beriot.
Thalberg.	Servais.
Chopin.	Wieniawski.
Dohler.	Litolff.
Dreyschock.	Rubinstein.
Stamat.	Planté.
Prudent.	Diemer.

Paderewski.

Think of that for spirit association to support the "lyric pianist!"

The number of the hall is "13," by the way, and it is situated under the eaves of the "Bourse," where the daily scream to the god of Wealth goes up in French and under the blue, white and red flag, just the same as in America under the red, white and blue.

The "action" of the Erard house is in the hands of Mr. Albert Blondel. Mr. Blondel is one of the most typical of Frenchmen—not the Frenchman of our imagining, nervous, frivolous and gay, with pointed beard and Mephistophelian eyes—but the French gentleman as he is; quiet, steady, serious, delicate, refined, cultured, with the peculiar union of modesty and knowledge that belongs to him everywhere, with the polish of perfect breeding, not of "manners," quick as spirit itself in thought, warm in heart and soul, but with a calm self-possession that to the fevered American spirit is simply delicious.

"No," says Mr. Blondel, "there is not that demand in Paris for a grand concert hall which foreigners imagine. The French love music, it is true, but not enough to call for

the erection of a music palace such as other countries can boast. The concert halls we have are ample for the ticket demand of any artist who may come to Paris. Let no one believe to the contrary. As for ordinary programs, musical literature is limited and remains the same year after year. The masters are few and their works not numerous. Children are fed on them in the Conservatoire, and they are listened to not once but thousands of times. We know the trios, concertos and sonatas by heart. We know our chamber music by key and changes of key, and even its marks of expression. Admiration, love, respect, veneration you may find for our programs, but enthusiasm not, and enthusiasm it is which fills halls and calls for bigger ones.

"Besides the Parisians are a very busy people. Luxurious idlers are few. The body of our people are busy from early morning till late at night. We have no 'travail de luxe' of three and four hours a day, as other cities. At the close of a busy day the theatre, not the concert room, is the attraction, and (alas!) we have many theatres—theatres of the very best order, with all the material allurements of sense; the opera story, decorations and scenery, pretty actresses and singers, novelty continual, and no little art. There is every evening some new thing. These houses are filled every night, and more would doubtless be so if built. For when all is said and done, human nature is a nature of sense, and a Beethoven sonata is one of the most subtle of spirit pleasures. What Paris needs is not new halls, but new genius!" More anon.

It is not only in a personal sense that the death of M. Léon Richault is regretted by artists, but by reason of the immense amount of valuable artistic matter of which he was forming collections. His publishing house is a museum of musical curiosities, and the tender care and detail that he bestowed upon this more abstract feature were remarkable in a man of his executive ability.

It is interesting to note that the house of Simon Richault published all the works of Schubert, including the melodies made famous by Nourrit and Wartel. The Beethoven symphonies were all published in this French house before being printed in Germany. Gounod's very first efforts were welcomed by this house, and among the late editor's "curiosities" are autograph letters of the author of Faust, signed "l'abbé Charles Gounod." The Richaults, father and son, had the most profound admiration for Berlioz, whose works were all published by them—Waverley, Les Francs Juges, Le Roi Lear, Lelio, La Damnation de Faust and L'Enfance du Christ; also many collections of melodies. Here also the first works of Reber and Ambroise Thomas first saw the light. In all, not counting the arrangements, there are about 30,000 publications in the house.

A London musical editor writes wishing to buy manuscripts of French compositions, says M. Mangeot, of the *Monde Musical*. He wants motets for mixed voices without accompaniment, words in Latin after the manner of Gounod's *Superlumina Babylonis*; choruses for male voices with French words, such as *À Bord*, or *Cyrus à Babylone*, and choruses for three voices without accompaniment for the use of schools.

There is the greatest cry for good ballads among American singers here—ballads of all nations wanted!

Musicians should not be so hard on the writers of song words. It is largely the fault of musicians that words are so "trashy." Composers of melodies so completely change and mutilate sense and expression that no poet of any worth would trust his words in their hands. They call it "accenting." Sometimes it is necessary, and sometimes it is not. And they wilfully choose the flattest rhyme, under the stereotyped excuse that it is "lyrical." Besides many composers have a way of torturing simple, natural sentiment into curious short-stop effects, in the hope of being dramatic, but which is like dressing up an adorable baby in the fussy fashion garments of a young lady. Song writers make such a "row" over simple running thoughts that sing themselves. They tire one.

Two "legs" have been left to Paris concerning music. The first, 82,000 frs., by the singer Alboni in favor of the public schools; the other, 50,000 frs., by M. Guzmán, who wishes the money spent in giving music to the old people in charitable homes. What a sweet idea! The poor souls!

Who says Paris does not love German music? Look at Holy Week music!

At the Conservatoire, Mendelssohn's symphony in A minor twice; a grand motet for two choruses of eight voices by J. S. Bach, a superb composition developing into two movements and ending with a choral, and which has not before been given entire; a Beethoven violin concerto by Heermann, of Frankfurt. At the Lamoureux concert, one of the most successful, as well as noble, ever given by this intrepid chef, were heard the love scene from the second act of *Tristan et Isolde*, the *Walther's* Preislied from the *Maitres Chanteurs*, *Wotan's* Adieux, an air from Don Juan, whose chief effects were wrought by German singers; and at Colonne's the grand religious scene from the first act of *Parsifal*. Fragments from the Rheingold were given for the first time at the following Sunday concert by M. Colonne.

Of the French music rendered at the same epoch were fragments from Lenepveu's *Messe de Requiem*, at the Con-

servatoire; *Le Dernier Sommeil de la Vierge*, Massenet; *Madeleine au Désert*, Reyer-Berlioz; *Marche des Pèlerins*, by M. Lamoureux, and the *Requiem* and *L'Enfance du Christ*, by M. Colonne. With the Rheingold fragments by the latter were given the overture to *Patrie*, Bizet, and *William Ratcliff*, by Leroux, not Mascagni.

In seven of the churches Gounod's *Ste. Cecile* Mass was given Easter Day. The Seven Last Words of Christ, by M. Dubois, had a telling rendition at St. Paul, St. Louis. At the Madeleine fragments of Beethoven, Schubert and Gounod were the music. *Messe du Pape Marcel*, by Palestrina, was heard at St. Gervais. Hummel, Haydn, Cherubini, Mozart and Adolphe Adam contributed in other churches. At St. Eustache the Rossini *Stabat Mater* with sixty musicians, and a *Messe* of Felix Godefroid for twelve harps, violoncellos and brass instruments, made sacred music worth hearing.

At a conference on the subject of women composers, by M. de Solennière, compositions by Comtesse de Grandval, Holmès, Chaminade, &c., were performed; also a ballade written for violin by Mme. Alphonse de Neuville, wife of a celebrated French painter.

Calvé is back. While rehearsing Paul Vidal's *Guernica* she gives her old répertoire, commencing in *Carmen*. Her voice is more beautiful than ever. She is a trifle strong for French critical finesse, but fills the seats and the receipts just the same. She made her début in the Grand Opéra in *Hamlet*. *Coppélia*, *Aida*, *La Navarraise*, *Hellé*, an opera by M. Ch. Nutter, and the *Damnation of Faust*, by Berlioz, are other operas being prepared for the coming season.

Madame Saville made her return in Paul et Virginie with the same success as at the time of her departure. Van Dyck is rehearsing in *Tannhäuser*. Mile. Lafargue, a young débutante from the Conservatoire last season, is studying *Othello*. Mile. Wyna, another Conservatoire débutante, is singing the rôle of *Meala* in Paul and Virginie in place of Delna, who is busy with *La Vivandière*. Delna's real name is Marie Ledan, same name but differently spelled. Doubtless a name with any other spell would act as sweet.

RICHARD WAGNER ON WOMAN'S RIGHTS.

"*Ortrude* is a woman who knows nothing about love. By that everything is said, and the most terrible of everything. In a word, she belonged to politics, to voting and law making. If a man politician is disagreeable, a woman is repugnant. This is what I wish felt from the rôle. The early love in her soul was for the past—for disappeared races—a mad adoration for her ancestry which transformed all other feeling in all other directions to hate. In a man such a thing is ridiculous—in a woman it becomes terrible; because being a deformation of her natural love nature it leads to fanaticism and crime. We know nothing in history more horribly cruel than a woman politician."

FANNIE EDGAR THOMAS.

How to Judge an Opera.

IT happened in a large hotel; the table d'hôte had reached coffee and cognac, when I ventured to inquire what opera was announced for that evening. A zealous waiter volunteered at once the information, "It is the Barber of Seville." "That is no kind of an opera!" growled my vis-à-vis, a well nourished gentleman with a very red face. "But I beg of you," I asked modestly, "you will surely give credit to Rossini?" "No!" he cried furiously. "Anyone who writes two-act operas is no composer at all!" "What! then Mozart with his *Don Juan* and also Beethoven do not count with you as composers?" I asked, surprised. "That they are not! I assure you an opera with only one entr'acte is simply a monstrosity!" answered the fat one, as he halved, with a furious cut, an apple, looking at the pieces as if they represented to him two acts of *Fidelio*.

"My dear sir," he continued, "I am a judge on that point; I myself am of the theatre. Look you; Meyerbeer and Richard Wagner; these I call composers! You must know that I have the lease of the theatre restaurant these twenty years past, and know all the operas and their worth. For instance, the *Africaine* is one of the best operas. The public staring constantly at the scenery of tropical countries are beset by a sharp thirst. The entr'acte in which they built the ship is a long one; everybody rushes for the restaurant, and streams of beer and hundreds of sandwiches are consumed. I must say that I have experienced *Götterdämmerung* and *Huguenot* representations when we had to cut six hams, 400 sausages and five Swiss cheeses; with these go, if you please, six barrels of beer and uncouthed selgers. Yes; this is what I call operas!"

"One evening I will never forget; it was a Meister-singer performance, with the tenor celebrating the hundredth repetition of his rôle, when eight hundred and seventy five sandwiches found their Sedan. Now, this is what I call classic music!" "Of course," I found just enough voice to say, "of course, you are right! Only one more question: allow me to ask of your undeniable competence of judgment how many sandwiches are in *Parsifal*?" "This I cannot unfortunately answer, as we have not had this opera so far." Then the opera connoisseur rose and said *Prosit*.

The Tongue.

ITS PECULIAR FORM AND POSITION IN ARTISTIC SINGING—A NEW DISCOVERY.

By JOHN HOWARD.

ALTHOUGH in the Physiology of Artistic Singing I first announced the chord stretching office of the tongue and its further office to extend the wave producing area, the form and position of the member necessary for the best performance of these offices were then unknown to me. The almost exceptionless belief and advice that the tip of the member should rest against or even press against the lower teeth, and that its main body should be sunk or even grooved downward, were known by me to be erroneous and most pernicious.

But the now undoubted fact, which burst upon me like an unwelcome shock, is this:

The whole body of the tongue, to its extreme tip, MUST BE THICKENED, this state implying that the tip must be raised and slightly drawn back from the teeth, and that its further back upper surface must also be very slightly raised.

The only hints that I can recall, having the faintest reference to any position of the tongue other than its depressed position, are those of Bennati, who, in his *Recherches sur le mécanisme de la voix humaine*, in speaking of the singers whose throats he had personally examined—of Mombelli, Tosi, Fodor, Sontag, David, Rubini, Lablache and others—declared that in all these great artists the tongue muscles were most powerfully contracted. He says that when the fingers make the test *ils* (the tongue muscles) *semblent alors n'avoir plus d'élasticité, et leur raideur est telle qu'ils présentent presque la dureté de la pierre* (they seem to have lost all elasticity and to have become almost as hard as a stone).

As I write always with the best interests of my student readers at heart, I will caution them not to imply that I approve of this stone-like hardness.

The only other hint is one I read in some article of Fred-eric W. Root's, who had noticed the upturning of the tongue's tip in several singers, notably, I believe, in the peerless Nilsson. Bennati also noticed this upturning in Santini, a baritone of "extraordinary depth and compass," the extremity of whose tongue on high notes bowed itself backward in the form of a hook, *a peu près la forme de crochet*.

Wonderful Harless, nearly or quite a half century ago, declared the grand, the foreshadowing truth that not the larynx alone, but the parts which surrounded it modified the essential, the personal quality of the voice, but he did not mention in detail what these parts were.

The most important, the principal part is the tongue, for it presents the largest of all the surface bounding the cavity of the mouth and can be brought into connection with the larynx through the intervening hyoid bone (called the tongue bone by the Germans). If the reader will grasp the front of the neck just above the upper edge of the larynx (Adam's apple) he or she will feel the thumb and fingers sink into a fleshy part between the larynx and another hard part above. This higher part is the hyoid bone, and to this bone the lower edge of the tongue is attached. If a tone is made, these two parts—to be called as one part the "voice box"—will be felt to close tightly together. Whatever affects the one must equally affect the other.

If, then, the breath from the lungs blows the vocal chords into vibration, they will impart the same vibration not only to the Adam's apple, or larynx, but also to the hyoid bone and to all other parts with which this bone is connected. As it forms the rear or lower boundary of the tongue, of course that unruly member will be made to vibrate to some extent—but to what extent? That is now the question to be met.

Shall the tongue remain loose and in its natural form? No, for then a much smaller part of its mouth-bounding surface would be made to vibrate. Let us make use of a familiar comparison. Suppose a table cloth is lying loosely and one end is shaken to and fro, only that portion near the hand will move. But suppose the whole cloth were drawn tight, then its whole extent would be disturbed by the slightest jarring of one corner.

Or to take the very material of our subject, muscle, flesh, let us notice, as the tenderloin steak lies on the table and we push with a fork one edge or corner of it, how small an extent is joggled. Then consider that, were this mass of muscle in a living state and contracted or made tense, the whole mass would be moved.

And so it is with the tongue, one mass of muscles, while loose, its muscles uncontracted, only that narrow ridge bordering upon the hyoid bone will be tempted to vibrate by the vibrating bone. But if the whole tongue mass is tense, then the whole member will vibrate and throw forth waves of condensation at the same rate as the chords, and these vocal pulses will be so much larger that the power and beauty of the voice will be mightily enhanced.

Against this tension of the tongue in its entirety the almost universal advice to flatten the part militates inimically. The simple trial will prove that then the tip must be loose and lost, for the thickening of this point unavoidably raises the whole surface behind it. Though it hardly belongs just here, I will ask the reader who has the unfortu-

nate ability to sink the tongue to expose for his private satisfaction and gain the folly of supposing that lowering the tongue opens the throat. It does enlarge the rear of the mouth, but tends rather to narrow the passage below the mouth's level.

Many valuable exercises will suggest themselves to the earnest reader. The immediate disturbance of the whole group of muscular habits which now represent his habitual vocal process will perhaps be so much disturbed that his tone will suffer for the time being, but perseverance will soon reward him. For there are many physiological as well as these acoustic reasons which argue incontestably in favor of a thickened tongue. JOHN HOWARD,

321 West Fifty-ninth street, New York city.

Cleanings of Russian Music.

H. SHERWOOD VINING.

(From London Edition of *The Musical Courier*, May 11.)

RUSSIA has ever been the theatre of perpetual warfare; the cradle of the Cossacks was rocked to the music of clashing swords; their ballads narrate feuds and battle scenes, and are filled with a spirit of boldness in relief to the habitual melancholy. The Russians have ever been a race of singers, and they are noted for their organ-like tones. From the cradle to the grave song is the constant companion of the Russian's life. The sports of childhood, the pleasures of youth, and all the varied occupation of mature years, every festival day and every event, all have their own appropriate accompaniment of song; ritual and mystic songs mark successive stages of the year; there are festival songs and the wailing songs of affliction, and an epic element is supplied by songs which record historical events or the exploits of soldiers, Cossack heroes or noted robbers. Russian songs, like the language, have a peculiar tenderness; the abundance of diminutives which the language possesses is especially favorable to their affectionate mode of address. The exquisite tenderness of the love song is united with a pensive feeling, which has been characterized as "melancholy musical," and they are in harmony with the Russian national music, whose expressive sweetness excites world-wide admiration; they embody the sorrows of whole centuries of an oppressed people blended into one everlasting sigh.

The love of the Russian peasant for his national airs is fully shared by his more educated countrymen, among whom the national operas of Verstovsky, Glinka and other composers have a wide-spread and lasting popularity. Russian songs have a distinctive local character. In Great Russia their dominating qualities are gaiety and brightness; while the charm of the songs of Little Russia is due to a prevailing cast of melancholy. These people vie with the Poles in susceptibility to poetical sentiment; thus Little Russia is rich in songs.

The folk songs of Russia are always metrical, and the metre is free; they are rarely sung with an instrumental accompaniment; being written in a vocal style, they are wanting in brilliancy and variety of rhythm, but what they lose in these qualities they gain in tenderness and expression. A large proportion of Russian and other Slavonic songs are of gypsy origin and are usually in dance rhythm; and florid passages on one syllable often occur. The oldest Slavonic melodies are based on the ecclesiastical scales, especially those of Poland and Bohemia.

In the middle of the eighteenth century the dramatic talent of the Russians was awakened through the establishment of theatres in Jaroslav, St. Petersburg and Moscow. A profound philosophical spirit is characteristic of the Russians, and it is owing to political causes alone that the Russian nation has not long since attained to a world-wide fame. Although the Russian court had long been a liberal patron of music, it was not until the liberation of its national institutions and the moderation of the isolation of its society was accomplished that the genius of the race could be developed; then musical progress became phenomenal. The Russians have shown a great receptive sensibility for art, and great minds have recently appeared in Russia whose genius will influence the whole world.

The greatest genius in Russian musical history is Anton Gregor Rubinstein, born near Jassy, in Bessarabia, in 1829; he ranks among the famous artists of the world. At the age of five his talent induced Professor Vilhoing, of Moscow, to instruct him gratis; at the age of eight his successful debut at a charitable concert induced his parents to send him to Paris. In 1839, at the age of ten, he made a concert tour in the eastern cities and was pronounced a prodigy by the critics of Paris. There he met Liszt, who, on hearing him play, hailed him as "his successor," and advised his pursuing his studies in Paris. In 1842 he visited London, where he met Moscheles, who described him as "a Russian boy, whose fingers are as light as feathers yet as strong as a man's." He studied counterpoint with Dehn in Berlin and resided for a time in Vienna. He returned to Berlin in 1847. In 1848 he removed to St. Petersburg, where he was nominated piano virtuoso by the Grand Duchess Helen, who became a zealous patron; at her suggestion he wrote the operas *The Circassian*, *The Siberian Hunters* and *Tom the Fool*. Between 1850 and 1860 he

composed over fifty works, among them his *Ocean Symphony*, his oratorio *Paradise Lost*, and his concertos in F and G for piano and orchestra. His concert tours in Europe were a series of artistic triumphs.

In 1858 he settled in Moscow; there he was appointed Imperial Court Director, with a life pension. He devoted himself to the advancement of music in Russia, and established the Russian Musical Society. In 1862 he founded the conservatory at St. Petersburg. In 1869 he was ennobled by the decoration of St. Vladimir. In 1871 he was made director of the Philharmonic concerts and Choral Society at Vienna. In 1872 Rubinstein visited America and gave 215 concerts in the United States, for which he was paid \$40,000. He was received with an enthusiasm seldom accorded to any artist, and his performances did much to stimulate the progress of the art. He wrote 107 compositions, several of which are famous. The most prominent of his thirteen best known operas are *Feramors*, *Nero*, the *Maccabees* and the *Demon*. His works in the new form of so-called sacred opera—the *Tower of Babel*, *Paradise Lost*, *Moses* and *Christus*—are famous for their originality and powerful idealism. His piano music, in the most diverse styles, has been received with the warmest enthusiasm. He died of heart disease at Peterhof in 1894, and in him romantic music lost one of its foremost champions and grandest exponents. His compositions possess true harmony, evince masterly skill in technique and display the national characteristic of impetuosity, which often breaks through all barriers. As a performer he was an absolute master of technique, the only rival of Liszt; he possessed an expression of unrivaled exquisiteness.

Nicholas Rubinstein, brother of Anton, was a fine pianist and composer. He settled in Moscow. In 1864 he founded a conservatory of music. He was the director of both until his death. In 1861 he visited England and played twice at the Musical Union. In 1878 he gave four orchestral concerts of Russian music in Paris with great success. He died in Paris in 1881. His latest publication is the polonaise *Scene du Bal*.

Alexander Borodin (born in 1834) ranks with Tchaikowsky as next to Rubinstein. While he is superior in natural gift and develops a great mastery of polyphony, Tchaikowsky surpasses him in technique and in the control of that spirit of impetuosity which is the national trait, and which he subordinates to add to the effect and impressiveness of a climax, while with Borodin it obtains a mastery which often mars his work. He has written two symphonies, a symphonic poem and numerous piano pieces. He is an imperial counselor, and holds the appointment of professor to the St. Petersburg Medical and Surgical Academy.

Peter Tchaikowsky (1840-1893) was one of the most prominent of the Slavonic composers of the musical art, who have so generously rewarded the efforts of Rubinstein to establish a Russian school of music. He was born in the province of Perm, adjoining Siberia; he was educated in Rubinstein's Conservatory at St. Petersburg, where he developed great talent; he was appointed to a professor's chair in that institution in 1866, which he held till 1877. He has composed operas, symphonies, overtures, string quartets and concertos for the piano and violin, the most celebrated of which are the symphonic poems *The Storm* and *Francesca di Rimini*. His numerous piano pieces are of a high standard, and they are largely used for instruction; they are therefore exerting an important influence in molding musical development. The distinguishing feature of his compositions is the national characteristics strongly marked, a quaint rhythm and an interesting modulation.

Rubinstein and Tchaikowsky have composed songs of such beauty as to have found favor with every nation devoted to the cause of music; this distinction is also due to their countrymen, Borodin, Genishta, Karganoff, Pachulski, Liadoff, Vouferoff, Wrangell, Iljinsky, Arensky and others. The later Russian composers, such as Glinka, Lvoff, Verstovsky, Kozlovsky and others express the true national spirit in their compositions.

Of the branch of the Slavonic races constituted by the denationalized Poles there have been composers of modern eminence, having at their head the gifted Chopin. Among the prominent Polish composers are Moszkowski, Philip and Xaver Scharwenka, Paderewski and others. The songs of the Poles differ widely from those of Russia in rhythm and variety of metre. There is more of fire and passion than is expressed in the Russian songs, the Poles being more excitable and more keenly susceptible to romance than their neighbors. Polish songs have instrumental rather than vocal coloring. In this they resemble Hungarian music. Their poetical metre and melodic phrase are productive of great irregularity. The Poles are noted for the wonderful skill with which they vary and embellish their songs. The rhythm is always peculiar and striking. Of modern Polish songs Chopin's are the best known and the most beautiful, but the purest national characteristics are also found in the songs of Moniusko.

Frederick Chopin was born in 1809 near Warsaw. He early showed a remarkable talent for music. At the age of nine he played a concerto by Gyrowetz in public, and improvised on original themes. He was a fluent performer

of Bach's music. His early compositions were polonaises, mazurkas and valses. At the age of nineteen he settled in Paris, where he met Liszt, with whom he formed an ardent friendship. As a pianist he had no superior with the exception of Liszt; his attainments were exceptional; he was a master of style, and in harmony and rhythm most original; a national spirit pervades all his compositions; he has breathed into all his tone creations his own inmost and individual life. His polonaises embody the noblest traditions of the Polish national character. His best works are rich in combinations which may be said to make epochs in the treatment of musical style. He introduced wonderful harmonic progressions, chromatic and inharmonic progressions, minute groups of interpolated notes, the expansion of the chord struck full or broken into arpeggio; he gave depth to the nocturne and enlarged the poetical range of piano music. Chopin has appropriated the popular melodies of Poland and transferred into them the whole merit of his labor and his style. After a short life of ill health he died in Paris in 1849.

Philip Scharwenka was born in the province of Posen in 1847; he has composed symphonies of merit.

Xaver Scharwenka, brother to Philip, was born in Posen in 1850. His music has steadily advanced in merit. His compositions are strongly marked by the characteristics of the new German school, yet they possess an inherent individuality, accented by the national characteristic of the Slavonic school, which gives an element of quaintness to his compositions; there is a peculiar charm of expression and a spontaneous melody in his music which indicates great artistic distinction.

Prominent among the composers of Polish origin who have become famous in contemporary music is Moritz Moszkowski, who was born in Berlin in 1854. He received his musical education in Dresden and Berlin. His Spanish Dances became very popular and his piano music gives evidence of technical skill and effusive and spontaneous melodic faculty; he has also written symphonies and a piano concerto. He is a composer of great promise, and he has already earned an honorable distinction.

Ignace Jan Paderewski has been called the legitimate successor of Anton Rubinstein; he has acquired in an unusually short time the highest position in the artistic world. He was born at Podolia, a province of Russian Poland, in 1860. He began to play the piano at the age of three. In 1872 he went to Warsaw and studied composition under Roguski; later he studied with the late Frederick Kiel, the eminent teacher and theorist of Berlin. He made his first artistic tour through Russia, Siberia, Servia and Roumania, playing his own compositions only. At eighteen he was nominated professor of music to the Warsaw Conservatory. In 1884 he held a professorship at the Conservatory of Music in Strassburg, but during that year he removed to Vienna and placed himself under the tuition of his fellow countryman, Theodor Leschetizky. After three years hard study he made his debut before the critical Viennese public in 1887, and was at once proclaimed one of the most remarkable pianists of the day. He visited the principal towns in Germany, and in 1889 he made his first appearance before a Parisian audience; he visited this country in 1892.

His playing is the outcome of inherent and spontaneous musical feeling; he most resembles Rubinstein, but his manipulation is more delicate, and he possesses the power of complete self-control. His memory is so vast and comprehensive that he is enabled to perform without notes a wide range of compositions of the classical and modern writers practically without limit. He has composed a large number of piano pieces, a concerto for piano and orchestra, which is original, broad and lofty in style, and intensely national and characteristic; a suite for orchestra, a violin concerto, and eighty songs in the German, French and Polish languages; he is destined to a high place among composers.

Since Liszt and Rubinstein, the giant pianists of their time, no artist has appeared to create the same stir in the artistic world as Paderewski. He is at present making a concert tour through Holland, Germany, Hungary, Austria, Spain and Great Britain, and his grand Polish Fantasia will be performed wherever an orchestra can be obtained. Paderewski is completing a Polish opera that will mark an era not only in the great pianist-composer's career, but an era in art itself. It is an absolutely superb work, great in intensity and full of truly human pathos.

The artistic value of Bohemian music has been fully recognized. In Bohemian music the rhythm is varied, but never exaggerated, while the harmonies are peculiar and characteristic. Bohemian songs are of a bold, decisive character, or tuneful and tender. Bohemia is pre-eminently rich in dances. There are many Bohemian composers worthy of mention, and prominent among them are Napravnik and Dvorák.

Edward Napravnik was born in Bohemia in 1839. In 1869 he became chief conductor of the St. Petersburg opera. There he composed a Russian national opera, a symphonic poem, *The Demon*, Russian songs and piano music.

Antonin Dvorák, born in 1841, is one of the most original and characteristic composers of our time. Among his

most famous compositions are the Spectre's Bride, Stabat Mater, cantatas, symphonies, &c.

Russian music exerts an important influence upon modern music and includes every form of characteristic composition of the most modern type, and in recent times no other country has produced such a vast amount of admirable musical composition as Russia.

Three New Operettas.

MR. FRANK FREELAND, of London, England, has completed the books for three operettas, the music for which has been written by Mr. E. Boggetti and Mr. Guy Clifford, also of London. The pieces are entitled *White Wings*, *A Freak o' War* and *French Leave*, respectively, and will comprise a triple bill, to give Miss Kate Logan the opportunity to star through the English provinces with an operatic organization bearing her name.

There are two acts in *White Wings*, the first act representing a suburban London villa, the second being laid in the mountains of Bohemia. *A Freak o' War* is a skit on the many little African wars that England has lately indulged in. There is one scene, an English village green. *French Leave* is a bright musical farce and will very likely be produced in London this summer.

Keva Stanhope.

THE young dramatic soprano Keva Stanhope, who sang several years ago with astonishing success in St. Louis, her native city, taking part in many of the local society entertainments, had also appeared with Gilmore and his band at the St. Louis Exposition. Her voice attracted then the greatest attention, and Gilmore himself was so much impressed with its power and resonance that he jocosely remarked that he had tried to drown her voice with the brass, but could not. If the young lady had been susceptible to flattery she might have thought herself the greatest singer living, judging by the compliments that she was constantly receiving. Instead of this, she followed some good advice and took her departure for Frankfort-on-the-Main, where she placed herself under that renowned teacher Stockhausen, who gave her instruction during two years. Keva Stanhope then essayed comic opera.

She soon found out, as did her friends, that her large dramatic voice was not suited to this class of music, but that the classic style would suit best. How remarkably her voice must impress the listener was evidenced upon her arrival in Berlin. She had not been in that city thirty-six hours when the impresario of Würzburg accidentally saw her, and judging her voice by her appearance, which is of a magnificent physique, asked to hear her. He offered her at once a contract for the Würzburg Stadttheater to sing principle rôles, and she signed it. Keva Stanhope sang at this theatre for one season, and by the advice of Director Reimann, who saw the possibilities of the young artist to become a prominent Wagner singer, she went to Vienna to see Pauline Lucca, with whom she has been studying this past year. Keva Stanhope will soon finish her studies, and she will then be judged according to her merits, which from all accounts are of a superior order.

A Young Composer.—Martin Grabort, of Berlin, though but twenty-six years of age, has been several times the recipient of the Mendelssohn and Meyerbeer prize. He had quite a triumphant success at Rostock recently with some of his songs, duets, terzets, the two works that received the prize in 1892, a festival overture and Gudrun's Deliverance, of which a dramatic scene was heard.

Prague.—Fräulein Pospischel was roughly handled by the audience on her appearance at the Prague Opera. Numerous arrests were made by the police, including persons of distinction—doctors, lawyers, students, &c.—who were sentenced to prison for terms varying from one to three days. One of the culprits, who whistled, paid for this pleasure with a detention of five days.

Why John Hunt Was Arrested.

JOHAN HUNT, formerly acting in the capacity of Secretary of the Musical Mutual Protective Union, was arrested April 29 at the instigation of the board of officers of the union, charged with withholding moneys alleged to belong to the union, the sum involved being \$3,279.81. Mr. Hunt was taken to Police Headquarters and later to the Tombs. His preliminary examination was held before Justice Vorhees, who held him in \$3,000 bail. The bond was given by Mr. Myron A. Decker, of Decker & Son.

Mr. Hunt declines to discuss his case. To a representative of THE MUSICAL COURIER he would merely say it was all a mistake.

At the headquarters of the union it was denied that any "investigation" was going on, as none was necessary.

"Mr. Hunt was notified that he must turn over the balance of funds that he admits having collected and having in his possession—\$3,279.81. He has neglected to do so," said one of the men in authority at the headquarters of the union, Third avenue and Ninety-first street. "According to our by-laws, Mr. Hunt's action is not constitutional, and we had him arrested. We had a certain responsibility to fulfill, and proceeded accordingly. That is all there is to it. It is simply a matter of business with us, and we took action in order that we might bring Mr. Hunt to time. No animosity exists against him. A contending faction against President Bremer? Not among the conservative members. Of course we have all classes of persons to deal with. A statement published in a newspaper to the effect that the executive board of the union held a meeting to indorse Mr. Bremer is not true. Mr. Bremer is under the board of directors, and the meeting was held for the purpose of instructing him what to do. The result you know. Mr. Hunt has been given time to explain and make good."

Further than that the officers of the union would not state.

At the district attorney's office the representative was told that no papers had been received, nor had any steps been taken to bring the matter to the attention of the grand jury.

How Music Affects Mankind.

Editors The Musical Courier:

THE remark is often heard that such or such a person has a "good ear for music," which is, of course, in a great many instances true. But that quality is usually ascribed to those persons who show cleverness in recalling (at a single hearing, perhaps) the melodious construction of the ordinary dime museum ditty.

The idea of music is to produce effect, varied according to the character of the music.

As is easily demonstrated by access to a piano, every chord formation possesses certain characteristic properties which essentially distinguish one from another, and which, when sounded, produces each its own peculiar effect upon the senses. And while these effects are perhaps more impressionable from the sounding of harmonies, yet to those skilled in the art, the same effects—though, indeed, not so marked—are also felt in melody which is based directly upon harmonic principles; as, in fact, in the harmonizing of melodies the relation and similarity of different melodic groups to the thereby implied harmony, is an essential consideration to the composer or arranger, as therein is conditioned the harmonic basis of his work.

It has been claimed that music has entirely to do with the emotions; thus one is possessed of a "good ear" proportionately as there is sentiment and æsthetic feeling in his make-up; by which, though he may have no definite knowledge of the art, his feelings are instinctively aroused by a class of music far in advance of his comprehension.

Along with the idea of effect, we find that for centuries there have been, and even now there exist, those who believe in the efficacy of music in allaying mental and even bodily ailments. For instance, in the Old Testament we read of Saul that "an evil spirit troubled him." He was

urged by his servants that they be allowed "to seek out a man who is a cunning player on a harp; and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand and thou shalt be well."

But it seems to us that music is also a matter of intellect, as well as emotion. For we are inclined to believe that, if good old Windham and Yankee Doodle were to be performed alternately in the presence of an idiot, each in its turn would be greeted with the same emotional recognition—a vacant laugh.

It is universally admitted that the performance of any musical work produces widely varied effects in different individuals. There are persons without technical knowledge of music, but with minds and bodies naturally receptive of impressions made through the senses. There are those who seem greatly moved at hearing some plaintive folk-song, while, were they to listen to a Bach fugue, properly rendered, would seem indifferent. But, notwithstanding that natures greatly differ in their receptive capacity for tone sensations, we are loath to believe that any ear, good or bad, could conceive of The Devil's Dream or The Fisher's Hornpipe treated as anthems.

People who have taste only for melodies avow, without knowing it, that they will not take pains to discern the different parts of a whole, in order to seize the general effect, and, whoever they may be, these people may rest assured that enjoyment the most profound and the most exquisite remain to them unknown.

There is a story told of an old Ohio man, that he was incapable of distinguishing between a dirge and a galop. In fact it is claimed that he once requested a friend to play Home, Sweet Home, and the musician, aware of his friend's peculiarity, struck up Old Zip Coon. As the sad, sweet strains of the jig vibrated against the fossil's amalgum earpan his grief knew no bounds and he wept like a child. As the anecdote is legendary, we will leave the old man's mysterious infirmity for someone else to fathom.

In conclusion, it may be stated that, while all may have "a good ear for music" of whom it is said, yet, as a rule, the expression is misapplied and its real meaning seldom considered.

GEORGE M. DENTON,

308 Fifth street, Brooklyn, N. Y.

Angelo Neumann.—Director Angelo Neumann has the exclusive right of producing Hänsel and Gretel in Italy, by arrangement with Schott, in Mayence.

Stuttgart.—The Court Theatre of Stuttgart will be the scene of an operetta cyclus from the pen of modern composers. Kapellmeister Zumppe will direct.

A Violent Conductor.—During a representation of the operetta *La Verbena de la Palama*, Moncayo, the leader of the orchestra, beat the measure in such an excited manner that when his baton escaped his hand it went straight into the eye of Mme. Medina, the prima donna. She swooned, and the performance had to be stopped.

Death of Mazzanti.—Gustavo Mazzanti, one of the most notable clarinetists of Italy and a member of the symphony orchestra at present playing at the exposition Italy in Berlin, died of diphtheria in Berlin. He was only thirty-five years of age and was professor of the high school at Ferrara.

Entertainments for the Sick.—The late M. Guzman of Paris left 58,000 frs. to provide musical entertainment for the sick in the hospitals and asylums of that city. Some years ago a musical enthusiast left 25,000 francs for that purpose, but the sum was not large enough for any practical use. M. Guzman's addition makes it possible to carry out the philanthropic project.

Leoncavallo and Margherita.—The Queen of Italy gave an audience to Leoncavallo, when he presented her with the libretto to his opera *Chatterton*, which will be the next opera produced in Italy. The Queen inquired about Roland of Berlin, to which question Leoncavallo replied that he had often despaired of the success, owing to the many difficulties he encountered. The Queen quickly retorted, "O, that must not be; what would the Emperor think of us!"

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BRITISH OFFICE OF THE MUSICAL COURIER,
15 ARGVILL STREET, LONDON, W., April 26, 1895.

HERR HERMANN LEVI, the great Bayreuth conductor, made his London debut last night. He was a stranger to many in the audience, but those who had become familiar with his work at Bayreuth gave him round after round of applause as he mounted the platform, and thus everybody was in the mood to get the greatest enjoyment out of his program, which included:

Huldigungs Marsch..... Wagner
Tannhäuser overture..... Wagner
Aria, Sei Mir Gegrüsst, from Tannhäuser..... Wagner
Fraulein Ternina (prima donna of the Royal Opera at Munich).
Siegfried Idyll..... Wagner
Aria (Invocation to Hope), from Fidelio..... Beethoven
Fraulein Ternina.

Parsifal Vorspiel..... Wagner
Symphony No. 7 (in A)..... Beethoven

His interpretation of these numbers did not vary materially from that of Mottl or Richter, the tempi being occasionally different. Specially beautiful were the performances of the Siegfried Idyll, the Parsifal number and Beethoven symphony. Mr. Schulz Curtius, under whose management these concerts are given, has secured a particularly fine band, one of the best we have heard in the metropolis. The players soon became accustomed to any mannerisms in Herr Levi's conducting, and he was able to secure a perfect ensemble. The gradations of tone—pianissimo and crescendo—were splendid. Fraulein Ternina, who has a great reputation on the Continent, at once established herself as a favorite by her superb rendering of the selection from Tannhäuser. Mme. Albani, who sang it on Saturday, and Miss McIntyre were in the audience, and were most enthusiastic in their approval. I understand that Sir Augustus Harris has already made her an offer to appear at Covent Garden this season, in addition to the numerous sopranos already arranged for. This will be Herr Levi's only appearance in London this season, and he has already left for

Belgium, where he begins his series of concerts to-morrow night.

Mme. Albani gave a concert in Queen's Hall last Saturday afternoon, when a fairly large and very enthusiastic audience assembled. She was in good voice and sang Elizabeth's Greeting, from Tannhäuser, H. Lane Wilson's Ave Maria, which was at once received into favor, and other solos, besides joining in the quintet from Die Meistersinger. She was assisted by Mr. Edward Lloyd, Mr. Andrew Black, Miss Clara Butt, Mr. Aspinall and Miss Beatrice Langley, violin.

The final of the series of classical concerts at the Crystal Palace took place on Saturday afternoon, and to-day Mr. August Manns takes his annual benefit, when the singers who have volunteered to appear are Miss Ella Russell and Messrs. Lloyd and Santley. Last Saturday Mr. Manns secured a fine rendering of Schubert's Ninth Symphony, which closed a fairly interesting program, including Cherubini's Anacreon overture, the Introduction and Isolde's Liebestod (orchestral version), from Tristan. Mr. W. H. Squire, who has recently been appointed leading 'cellist at the opera, made his debut, and played Saint-Saëns' violoncello concerto No. 1, in A, in which his cantabile playing was most effective, and later Popper's Hungarian Rhapsodie, to the evident delight of all present. Mme. Belle Cole, who has now been a favorite with Sydenham amateurs for some time, sang Weber's O Fatima and Goring Thomas' Nadeshda. There was a small attendance. At Mr. Manns' benefit to-day Miss Byford will make her first appearance at the Palace in Max Bruch's first violin concerto, and another novelty will be Mr. Walthew's setting of the Pied Piper of Hamelin, for tenor, bass soli, chorus and orchestra.

At the concert of the Musical Artists' Society on Monday the novelties were a trio in C minor, by Miss Edith Swepstone, played by the composer associated with Miss Emily Shinner and Miss Florence Hemmings, and R. H. Walthew's Four Meditations for Clarinet and Piano, played by Mr. Julian Egerton and Mr. Walthew.

Another eminent pianist from the Continent has made his appearance in London, Dr. Otto Neitzel. He announces eight recitals, the first for the 23d inst. and the second yesterday. He amply proved to the audience who gathered to listen to his accomplishments that he deserved the high praise which has been unanimously accorded him by a Continental public, and likewise by the press. As far as one is able to judge from a first recital, we are bound in justice to admit that Dr. Neitzel's work has the ring of a true artist. His touch is remarkable firm, he produces a good round tone, shades very effectively, and his phrasing is admirable. For style and conception we preferred his playing of the two Beethoven Sonatas, op. 90 and op. 111, to some of the other pieces on the program.

The Sunday popular musical evenings that Mr. Robert Newman has organized at Queen's Hall certainly deserve a most liberal patronage. Last Sunday evening the concert was one of the greatest musical treats I have ever attended in London. In the first place, Mr. Randegger has selected an excellent body of executants; these, without any rehearsal, are awakened to enthusiasm by their conductor, whose every expressed wish is carried out in the most satisfactory manner. Thus the orchestra becomes as one man

in the interpretation of the familiar orchestral numbers, which readily appeal to the audience. And now I wish to make special mention of another feature which has not a little to do with the unusual success of these performances, and that is the sympathy and appreciation expressed by the audience, which inspire both conductor and orchestra into doing their best work.

Seldom do we hear the Egmont overture, the Italian symphony or the introduction to the third act of Lohengrin played so superbly as they were on Sunday night. The latter so appealed to those present that they would not desist from their applause until it was repeated. Again the fine effect produced by their almost perfect playing of Grieg's Peer Gynt suite could hardly be surpassed. Here is an opportunity for genuine music lovers to hear masterpieces of classical and modern composers by an exceptionally good orchestra for a nominal sum ranging from 6d. to 2s. 6d. Mr. David Bispham sang O Salutaris (Curschmann), making a deep impression upon those present, who would not allow the famous baritone to retire without some four recalls. He afterward sang Upon my Soul, from the St. Matthew Passion Music, with orchestral and organ accompaniment, in the same artistic manner that characterized his work at the Bach Festival. Miss Thudichum sang a sacred song by Mr. Randegger, Save Me, O God, which was highly successful, partly from the sympathy existing between the conductor and audience, and partly from Miss Thudichum's most artistic rendering. Later she sang Jerusalem, from St. Paul. The other orchestral numbers were the overture to Herold's Zampa and the Coronation March from Le Prophète.

A fairly good performance of The Golden Legend was given in Queen's Hall on Wednesday night by the Post Office Musical Society, the choir and band of which are made up of employees of the Post Office, and during the short time they have been organized they have acquired a good deal of proficiency for amateurs.

The Westminster Orchestral Society, chiefly composed of men in the employ of Messrs. Broadwood & Sons, gave their last concert on Wednesday evening. Miss Mathilde Verne gave a piano recital at Queen's (small) Hall on Tuesday afternoon.

In my letter last week I neglected to mention the performance of The Messiah, given under the auspices of the Sunday Popular Musical Evenings, with Mr. Randegger as conductor. The soloists included Mr. Whitney Mockridge and Mr. Pfrangcon-Davies, both of whom were very successful.

The Royal Society of Musicians gave their annual banquet at the Hotel Metropole on Monday, when the secretary reported that something like £1,150 had been recently raised for the funds of the society. During the evening an excellent musical program was provided.

I learn that the Misses Sutro, who have been having such continued success in America, will make their reappearance in London about the middle of May, and amateurs here are looking forward to hearing these great ensemble pianists again.

Miss Esther Palliser is organizing a concert at which all the numbers will be by women composers, which I believe is a novelty.

There was nothing of special interest at Drury Lane this

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A Correspondence Pupil at Launceston, who received First Lesson 10th March, applies (8th April) for the third, and says:

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week, as all the performances have been repeats, but to-morrow night Sir Julius Benedict's Lily of Killarney will be revived.

Mrs. Katharine Fisk, who made a great success at the Queen's Hall on Sunday, has been engaged as one of the leading contraltos for the next Gloucester Festival in September.

Hot Shot from Howard.

IN a recent issue of THE MUSICAL COURIER I was honored by the following reference:

"He is a cur that snaps at the hand that has led him to success!"

As I was strolling along the street the other day, I spied before me a beautiful dog, with a sable body and a tawny muzzle. I whistled. Instantly he turned, bounded back to me, leaped up my side, landed a great, soft, moist kiss upon my dexter cheek and then rejoined his master.

I do not wish to be outdone in politeness, even by a hound; hence I will recognize the un-American American, J. H. Austin, of Washington Bridge, New York.

Let him review this controversy, if so it may be distinguished. How, Mr. Austin, did it originate? Two serious articles were written by me upon the subject to which has been given a large share of my life, upon muscular government. The one article explained "the break" in the female voice, the other defended the piano makers and endeavored to analyze the reasons which must have led them to decide upon the exquisite action of the keyboard. I declared the truth that the manufacturers deserved unqualified praise for their marvelous anticipation of the pianists' needs, and how were my sincere and honest efforts rewarded?

By an anonymous attack, couched in very much the same abusive language that you affect, the evidently feminine writer did not deign to discuss the principles that were involved, but, like yourself, hobbled lamely down the columns of THE MUSICAL COURIER, showering invectives and insults—undoubtedly insults, for they besmirched a personal, a private character! I was accused of being a hireling, and a dishonest one at that, because I did not avow the bargain. My spontaneous praise of that revolutionary instrument, the Practice Clavier, was said to have been bought by Virgil's money. In the following issue I was again attacked by a lady, who scribbles very splutteringly upon questions of vocal physiology. I was accused of literary dishonesty, of writing articles in my own defense and publishing them over other names. Still later, after one feeble whiff of argument with forgotten acoustic notions, I was honored by such epithets as appear to constitute your own chaste vocabulary, such choice and elegant terms as "fraud and tricks," "boorishness," not used in a metaphor or simile, but applied directly to my personal self!

Let me briefly narrate for your benefit a little fable: The lion, the bear and the fox had killed an ox. The lion was asked to make a division of the prey. This done, the bear objected. "Well," quoth the lion, "I'll make that all right." So he divided the bear and made the shares much more even. The fox, still dissatisfied, was about to steal away with a supercilious smile, which the lion chanced to observe. He immediately divided the fox and made the shares quite equal. He then devoured the whole feast. Moral: *Never buck against a man of means!*

Does Mr. Austin see how this applies? Does he count upon his use of English? Does he realize that he is "bucking against" a graduate of Oxford, England, also against a graduate of Yale, who in his junior year took a prize in English composition? And in addition against two or three others, either one of whom could smile at him mildly in four or five languages? Suppose I were to go to Paris with nothing in my valise and attempt to tackle one of the immortals on his own subject and in his own vernacular—how unfortunate the attempt would probable prove! Surely you do not rely upon words.

Is it your neatly advertised "seventeenth century" ancestry that you lean on? What a lovely chance you have afforded me to say that my family is recorded in this country from 1610; that two of its earliest women married Governors of Massachusetts, Governor Weir being one; that our unbroken English line is carried back to the middle of the fourteenth century, as is recorded on vellum both in the town of Duxbury (at the house of Thomas Haywood) and in the British Museum; that the Ralph

Waldo Emerson family is allied to ours. Pedigree, indeed!

Or is it your vituperative powers that you wish to expose? Well, your talent does appear to lie a little in that direction. Here are a few passable specimens: "The struggles for notoriety of an erratic individual who signs himself John Howard," "make himself conspicuous at any cost," "rude and ungentelemanly attitude toward foreigners of his profession and by an insulting manner of addressing them," "prompted by boorish instincts of ingratitude," "He is no better than a cur who snaps at the hand that has led him to success."

It is your desire to find favor with foreigners? They do not need you. In every other art and science they stand pre-eminent. They certainly have formed our best vocal societies and have been our best instrumental leaders—witness Thomas, Van der Stucken, Seidl, Heinrich, Mosenthal and Mancinelli; and is not Damrosch of German parentage? So have foreigners been our best pianists, violinists and even singers. No American vocalist has yet equalled the Saxon Peschka-Leutner, the Spanish Patti, the French Marimon, the Australian Melba, the German Lehman or the Norwegian Nilsson, in my eyes the queen of them all. Beautiful artists though many of the Americans may be, they must still be contented with the second place. With the utmost and most pleasurable frankness do I also admit that no American physiologist of voice can be compared with Harless, Merkel, Grützner or Fournié. This is not the place to detail the radical points in which I differ from them.

But your remarks do not touch upon the true subject of my recent criticisms. I desire with my whole heart to convince my student readers that the whole, or nearly the whole, of the presumably physiological matter from the pens of foreigners which fills the columns of our musical journals or parades in books upon the voice is the most unutterable nonsense, the thinnest smattering of pretended knowledge, the wildest havoc played with immutable laws, the most misleading and oftentimes poisonous pabulum for the readers addressed, especially for the immense class of youthful students who are led to devour it by high sounding titles.

Listen to a few specimens of this extraneous diet: "This muscle [the diaphragm] enlarges and deepens the base of the thorax by its contraction, leaving a large space for the dilation of the lungs, which, in filling with air from the lowest air cell, is pumped by the spontaneous effort of the diaphragm through the lungs to the larynx and expelled into sound at the resonators, or bones of the hard palate, nose, forehead and teeth."

It is to such utterly erroneous statements, such preposterous and conflicting suppositions, that I object, and I write to oppose their fallacy. Here the diaphragm enlarges the lungs, and then by a "spontaneous" effort pumps up—what? It reads like "the lungs" which is pumped up, but I presume the air is meant. That directly implies that the diaphragm both enlarges and compresses the lungs—a physiological absurdity! Nor is this the only one; for we read that the air (or lungs) is "expelled into sound" [what in the world does that mean?] at the resonators or bones at the hard palate, nose, forehead and teeth. How can this air, expelled into sound, get to the nose and forehead? Why not as well to the chin or cheek-bones, or to a ham-bone flourished before the countenance? Now mind, Mr. Austin, I am not assailing the author of this lawless excerpt; I am simply doing my duty in uncovering such unwarranted words. Listen again: "We all know that the larynx is near the medulla oblongata, our great vital centre, and the vibrations of the vocal cords continually resound through the brain, compelling a corresponding action. Now, [Listen, ye whales and little fishes!] mentality by the visual method of the optic and auditory nerves is of as great, if not greater, importance than the analysis of sound." I defy any and every body to climb to loftier heights of absurdity. "The visual method of the auditory nerves!" Do we see with our ears and hear with our eyes? and in what possible relation to this astounding fact does "mentality" stand? and what has "the analysis of sound" to do with the "optic nerve"?

We all should know that the medulla oblongata is separated from the larynx not only by muscles and tendons, but also by thick and solid bone, and that there is no connection either by nerve, muscle or connective tissue! The two parts might as well be on opposite sides of the street.

Well! Well! there is no chance for argument—none whatever! Such examples of obtrusive nonsense might be multiplied one thousand fold.

Is it an envious disposition that prompts you to write of me as one who "struggles for notoriety"? I think it due to my audience not to allow the force of my addresses to be belittled by the assumption that I need to "struggle for notoriety." I hope the editors of THE MUSICAL COURIER will allow me to depart from my usual rule not to speak of myself but to keep strictly to the subject, to argument if a bare chance is afforded, to ridicule and attempted humor where the sheerest nonsense must be noticed.

Did you know, Mr. Austin, that you were accusing of "struggles for notoriety" a man who shared with Frederic W. Root, of Chicago, the honor of being chosen, not once but twice, to deliver the address upon voice before the National Association of Music Teachers? that at Chicago, after the address, an extra time, not on the program, was appointed to meet him on account of his "distinction and the rare opportunity offered" (to quote the words of William Tomlins, one of Chicago's foremost musicians) that he read the principal paper before the Musical Congress at the World's Fair, and was interrupted by another of Chicago's distinguished musicians, Frederic W. Root, who, addressing the audience, declared that the speaker's discovery of the vocal office of the spine was the greatest vocal discovery of the present age? that this same erratic individual "who signs himself John Howard" (what a mean thrust!), has been honored by complimentary letters from Sir Morel Mackenzie? has been pronounced "the acknowledged head of the physiological school of voice culture" by Dr. Norris Wolfenden, chief editor of *The Lancet* and Household Physician to the Queen, writing in the *London Musical Opinion*; that his name is found in two Biographical Dictionaries, and that his *Physiology of Artistic Singing* is a text book in at least one medical college and is referred to in *The Vocalist* (edited by a genuine American gentleman) as the best work extant upon the subject it claims to present?

That the above paragraph has a flavor of advertisement I cannot deny; but can it be safely avoided? So frequent and persistent have been the efforts to make me pose before the vocal public as a dissector and nothing else, as a sort of doctor whose sole knowledge of singing has been derived from a few experiments upon the cadaver, that my student readers may come to believe, and my serious and important words may seem to them light and trivial. But I have said nothing which depends upon my own unsupported words; every assertion may be proved by the printed or written words of others.

Therefore I will ask my bucolic censor, in the words of our magnificent American slang, either to "put up or shut up." If he has nothing better than his noxious epithets and shortish pedigree to put up, let him shut up. If he can cite a single page upon vocal acoustics or physiology written by any foreign guest of our hospitable country, a single page that is worth the ink that blackens it, let him put it up or shut up. What he should have done, since he is so genuine a native, was to have taken pride in the discoveries of one of his countrymen, or surely to have examined the question, the physiological points and acoustical views presented. That he did not do this, that he flew to the defense of my foreign assailant without even the pretence of examining the real subject, proves him to be the most un-American of Americans. Put up, Mr. Austin, even a Mexican bean of argument in favor or disfavor of my theories; put up even half a soldier's button's worth of knowledge regarding the case in hand.

But don't pillory yourself; don't become historic; don't be remembered as the un-American American who, when he saw a poor fellow creature dragging a rather heavy load through the muddy ruts of abuse and allusion, jumped on his back, behind a Countess and a Gaul! Put up, Mr. Austin; put up or shut up.

JOHN HOWARD.

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Philo Musical Society Concert.—Miss Amy Fay gave a very successful piano conversation on Saturday afternoon, May 4, at the Philo Musical Society, Newark, by invitation, whose first meeting she inaugurated. The concert was under the management of Miss Carrie Roff, and a large and enthusiastic audience was present. Miss Fay was presented with a white rose, which, by her wearing, made her a member of the Philo Club.

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A Voice from London.

12 FULHAM ROAD,
South Kensington, LONDON. E.Editors *The Musical Courier*:

I HAVE been reading with much interest your different correspondents' letters about voice production. Might a student, an unfortunate victim of many systems, be allowed to give his sad experience of voice producers by scientific methods? I came up to London about four years ago, utterly ignorant of singing masters and their ways, fresh from the country, with good brains, excellent connections socially, decent appearance and a very fair idea of how to act and how to give expression to the words of a song. I also possessed a good, healthy, ringing voice, with a compass of two octaves, without a break, and perfectly even all the way up and down.

With this I thought something ought to be done if I studied hard, for which purpose, having got together a certain sum of money which I intended to devote to study and my own keep, I came to London intending to work two or three years hard; circumstances rendered it impossible for me to go abroad, and I shouldn't have known where to go if I had.

My first experience was an Italian. He declared I was a tenor, and I was delighted at the idea. I began work with him at once. At the end of a few months, having been made to sing Gennaro in the original key, with the most extraordinary production, I found myself completely voiceless. I took a rest of about seven months, and went to a well-known gentleman, who told me not to sing for another six months, and then to return to him. Having taken in all a good year's rest, I went back and asked if I was not right in thinking I ought to sing baritone, and not tenor. I was pooh-poohed and told I was a decided tenor. I sang, or screamed, with the same tone and in the same manner all the way up, and made frantic efforts at high A's and B's; Lend Me Your Aid, Come if You Dare, and Thou Shalt Break Them being my studies with this good man. Finding I was making a noise no one cared for, that the least cold and my voice was gone, that I was never sure what was going to happen next, and being perfectly certain that I was all wrong, I went to another master, on the advice of friends, who also has a name and several pupils who have certainly got names and positions. With the shattered remains of my tenor voice I sang to him, and also asked if he didn't think I had been forced up from a baritone. Oh, dear, no! Only the method was wrong, and I was told with care and his method I ought to do very well. Taking heart again I began with more exercises that begin on the top line, and when I came down I breathed anyhow, and never thought how to bring out the voice as long as it was there. The consequence was I got a tight, squeezed sound in the throat. In this way I added Della Suas Pace, the great air from La Juive, and other fine things to my repertoire. I then went to an agent, who was certainly very kind, but told me I knew nothing whatever, but had good natural gifts; that it was useless for me to think of singing in public at present, but that he would introduce me to a Mr. A., mentioning a voice producer in a scientific way who is now well known in the profession. At last I was allowed to sing baritone, but only on my insisting on it, with a result that at the end of a few months I began to sing quite comfortably and naturally. Then this gentleman began to frighten me with the same tricks that my old Italian master had taught me.

The note had to be within the middle of the "Adam's apple." "Ah" had to be spoken very loud and firm, and then sung in the same way; then sung, and in the same breath changed to "oh." This I was told would make my voice. One of our leading agents, on hearing me sing, told me I was throaty (no wonder), but that I had every chance to become a first rate singer if I worked. He introduced me to a gentleman with whom some of the leading singers of the day study—would I had met him before!—and at last my voice is coming out in what it promised to be four years or so ago. Meanwhile, my money is all gone, and I must

sing or starve, as I have no more time or money to spend in study unless I get something to do. If I do sing anywhere I expect I shall be promptly sat on and told to go home and work, and the critic will be able to indulge in sarcasms at the expense of students who will rush on and sing before they can do so properly. Perhaps some do this, but I think the majority, like myself, have fallen among thieves and been obliged to begin, or have seized on the opportunity of singing as a means of escaping the voice producing fiend.

Yours very truly,

VICTIM.

Gertrude May Stein.

GERTRUDE MAY STEIN, that admirable contralto, has come to the front, and a festival season's program without her name means that the respective committees have missed an opportunity to add an element to overwhelming success. Last Friday the young artist sang at Springfield, Mass., with Nordica, and yesterday she sang in the Stabat Mater and Samson and Dalila at Hartford. She will then go to take part in the Columbus and Indianapolis festivals. The following is from a recent New Haven paper:

The oratorio of St. Paul has but one contralto solo, But the Lord is Mindful of His Own, and that is in the first part. Miss Stein sang this exquisitely; the effect was tantalizing, for one wishes to hear more of that voice, and hear it put to more requirements than this familiar and always popular aria demands. The quality of her voice is rich and full, with a bright, warm coloring, and, judging from her work of last evening, possessing an extensive range. At the close of the aria a tremendous demand of applause was made for a repetition, but Agramonte's inexorable baton finally started the chorus, and Miss Stein did not respond except with many bows.—*Evening Leader, New Haven.*

The great demands that are made on Miss Stein's services compelled her to relinquish her church position. The following letter of acceptance of her resignation will illustrate the esteem in which she is held by her late associates:

APRIL 29, 1895.

MY DEAR MISS STEIN—On behalf of the music committee of Temple Emanuel I beg to express to you our deep regrets at your resignation as solo contralto of the Temple choir.

I need not assure you of the great appreciation your beautiful voice and your artistic abilities have found in our congregation. But however sorry the committee may be to lose your valuable services, we recognize the fact that your numerous professional engagements will not allow you to give to your work in the Temple the attention and time which it requires.

In expressing the sentiments of the music committee permit me to add my personal regrets at your departure from our choir, knowing as I do how difficult it will be to replace a singer of your artistic abilities. Let me also express the hope that your departure from the Temple may only be a temporary one. Very truly yours,

WM. SPARGER.

Differs with Mr. Hayes.

CHICAGO, April 30, 1895.

Editors *The Musical Courier*:

I HOPE you will accord me space in your valuable paper for this letter, which contains my opinion concerning a lecture given by Mr. E. A. Hayes, excerpts from which appeared in *THE MUSICAL COURIER* of April 10, 1895.

I cannot agree with Mr. Hayes where he claims that "prettiness" in the voice stands in the way—"prettiness" as opposed to "breadth" and "width." In this use of the word "prettiness" I presume Mr. Hayes intends to imply softness, sweetness and mellowness, for obviously a "pretty voice" does not necessarily possess or include strength, vitality or volume. In this sense the word "pretty" would apply to a regular mediocre voice without any special qualities.

A singer with a voice of small volume, but smooth, sweet and insinuating, can easily express the emotional phases of an opera, electrify an intelligent public and attain the zenith of success.

Such voices as are easily modulated will appear great and strong when occasion requires it, and will acquire opportune force in dramatic phrases and climaxes as well and better than a strong voice.

The strong, powerful and so-called dramatic voice, speak-

ing in general, will never adapt itself to the interpretation of the most delicate and artistic phrases which obtain in many numbers of dramatic opera. Such voices succeed but for the moment; the success is never impressive nor lasting.

To state all in few words, the singer with a strong voice will hardly attain the success of one who has the quality if not the quantity. A singer with a voice of wonderful volume will touch only the sense of the ear of part of the public; the singer with a mellow and insinuating voice will touch the heart of the entire audience and be held in memory long afterward.

But singers with sweet or strong voices, even if well cultivated, will never exceed mediocrity if to the voice is added a clear pronunciation and intelligent interpretation, combined with appropriate action and a proper inspiration.

Mr. Hayes makes use of two strange but similar comparisons in giving us his conception of successful voices. I shall reply to the first only as the second comparison may be classed with the first.

He says: "If two wild animals meet in a forest and fight, which gains the mastery, the 'pretty one' or the 'rugged one'?" I have never been so fortunate as to witness such a fight, but if Mr. Hayes has had opportunity to be present at a fight of wild animals in a circus or at a bull fight in Spain's toros plazas, as I have been, he must have seen it verified that ninety times out of a hundred it is the "pretty one" (by which he surely means the weakest) which vanquishes the "rugged one."

He says further: "There can be but one answer to these questions; the laws of force which apply to other operators must apply also to the singer. In my opinion, the law of force finds its best and most general application in machinery, but will never apply to the most divine and ideal of the arts."

Patti, Nilsson, Nevada, Donadio, Volpini, Mario, Gayarre, Masini, Ronconi, Delle Sedie, Corsi, Varesi and many others have won the laurels of their triumphs on the most important stages of the world without having phenomenally strong voices, but possessing that sweet and warm quality, accompanied by a great deal of feeling, talent and appropriate action.

In closing I desire to add that it is not the intent of this communication to provoke controversy or reply, but to express my opinion of the ideas set forth in Mr. Hayes' lecture.

I am, very sincerely,

VITTORIO CARPI,
Director Chicago Conservatory (Auditorium).

Perry Averill.

THE picture which embellishes the front page of this issue is that of Perry Averill, the baritone, of whom we gave a sketch in our last number. Mr. Averill, though he loves oratorio work, is a valuable member of Hinrich's Grand English Opera Company. His voice and his experience find full scope in the interpretation of rôles belonging to the romantic school, and, as he has predicted in an interview, the time is not far distant when we will have English grand opera or grand opera in English as a permanent institution in this country; he will then be found, as he is now, in the front rank of singers.

With a fresh, sympathetic voice, sonorous and of great volume, he will be much sought after by managers of musical entertainments; whether in concert, oratorio or opera he will give the expected satisfaction.

The German Sword.—The German tenor Alfred Rittershaus has ended his engagement at Nizza. He had great success, which is saying a great deal, as he achieved it on French territory. For his farewell performance he was to sing *Lohengrin*, but the city authorities would not consent to this, owing to the political situation. The French were spared the mortification of seeing a German Knight of the Grail swing a German sword on French soil.

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IN Genesis iv. 21 we are informed that Jubal "was the father of all such as handle the harp and organ."

In this review of work among the church choirs THE MUSICAL COURIER has to deal with an organist who has made his way to the front through strict application to the study of the instrument.

Reference is made to Mr. Frank Taft, upon whom falls the major responsibility for the excellence of his choir work. And this for the reason that the aims of the church are in the direction of congregational singing and to bring such work to a state of perfection, that is, to popularize it by making it an eminent feature of the service of worship, is, indeed, no slight task. To harmonize a thousand voices of promiscuous choice requires tact and application and unstinted energy—a far greater amount of drilling than is necessary in the case of a double quartet, which, of course, is the backbone of the musical service in Dr. Kittredge's popular church. And while there is no person so rash as to accuse Mr. Taft, à la old Mr. Jubal, of Biblical fame, of being the "father of all such as handle the organ," at the same time his work in his profession has been of a nature to enable him to claim a position among the foremost of those whose profession it is to wake the air with melody and make the organ drunk with its own music.

The new choir of the Madison Avenue Reformed Church consists of two quartets. It is the joint wish and effort of Dr. Kittredge and Mr. Taft to harmonize the sermon with the music, and vice versa, and to keep the character and style of the music in touch with the thought of the day. And to add zest to this part of the enterprise the choice of musical material is such as to enable the congregation to grasp its meaning and enter into the spirit of it and thus become, individually and collectively, part and soul of the religious service, in deed as well as thought.

The programs are devised and their numbers chosen after the most deliberate care and conference between Dr. Kittredge and Mr. Taft. As examples, here are printed the day's double song service of last Sunday:

MORNING PROGRAM.

Organ prelude, Impromptu Pastorale.....Huck
Mr. Taft.
Anthem, Praise the Lord.....Randegger
Kyrie Eleison.....Taft
Male Quartet.
Response, Jesus, Blessed Son of God.....Taft
Offertory, My faith looks up to thee.....Goldbeck
Solo Quartet.
Organ postlude, Processional March.....Whitney
Mr. Taft.

EVENING PROGRAM.

Organ prelude, Melody in C.....West
Anthem, Come, and let us reason together.....Briant
Overture, with tenor solo by Henderson.
Response, Prayer.....Koschat-Holden
Alto solo, Miss Kent, with quartet.
Offertory, Far from my Heavenly Home.....Tours
Soprano solo, by Miss Miner.
Organ postlude, Fantasie in A minor.....Semmens
Mr. Taft.

The concerted work in each of these programs was effective, showing traces of Mr. Taft's careful training. The solos were sung with color and a spirit in keeping with the character of the service. The congregation is waking up to the realization of the beauties of concerted church music when well done, and no doubt Mr. Taft will keep to his duties until the bent of his intentions is realized.

Mr. Frank Taft is a young man, having been born in East Bloomfield, in the western part of New York, on March 22, 1861.

While little more than a child his taste and aptitude for music became pronounced, and his parents consented to gratify his perpetually expressed determination to adopt it as a profession, and so it transpired that in connection with his literary studies at the Genesee Wesleyan Seminary of Lima, N. Y., he commenced the practice of his favorite instrument, the organ.

Mr. Taft, when a boy, arrived at the conviction that the man who would be an expert organist must make himself master of the mechanical principles upon which the organ is constructed, and therefore spent no inconsiderable portion of his time in the perusal of such works as have been penned on organ building by the great German, English and French authors. To this thorough knowledge of mechanism as applied to the production of tone Mr. Frank Taft owes his success as a concert organist and his rapidly increasing patronage by organ builders, who are only too anxious to secure his services at his own price to display the qualities of their workmanship; a fact which accounts

for his having already given seventy inaugural recitals on new organs by various builders.

To describe Mr. Taft as belonging to any particular school would be deceptive, for a more eclectic artist cannot be found, he being equally at home in the gravely scientific fugue of Bach, the poetic and imaginative school of Mendelssohn, the picturesque though classical oddities of Guilman, the sweeping melody of Haydn and Mozart, the martial strains of Auber, the dramatic surprises of Wagner, the gossamer beauties of Wely, the devotional spirit of Händel, the sombre majesty of Gounod or the poetical delineation of Saint-Saëns. In the performance of his fugues of Bach and Händel, which demand *par excellence* foot as well as digital expertness, he gives out the subject of a fugue with such steadiness in time, such full tone production and such unusual expression as to excite surprise and command admiration.

One of the most unique achievements is his lifelike and graphic performance of the Midsummer Night's Dream music, which is played incidentally, though in its entirety, to the spoken text of Professor Riddle. Mr. Taft was solo organist for the Worcester festival under the direction of Carl Zerrahn, who has wielded the baton for the Händel and Haydn Society, of Boston, for half a century. Mr. Taft has received the highest commendation of the professor of Vassar College, Dr. Ritter, and also unsolicited encomiums of the press.

He came to New York in the autumn of 1882, and, after filling one or two unimportant engagements, accepted the position of organist of the Clinton Avenue Congregational Church, one of the most wealthy and aristocratic in the city of Brooklyn.

Mr. Taft's engagement at the Madison Avenue Reformed Church and his Saturday office at the Temple Beth-El go to illustrate the advance that he is making in his profession.

His repertoire is remarkably large and comprises the compositions of the authors named: Bach, prelude and fugue in A minor, toccata and fugue in D minor, fantasie and fugue in G minor; Mendelssohn's Scherzo—Midsummer Night's Dream, Spring Song; Lecocq's La Zingara; the Zampa, Masaniello and Oberon, overtures of Herold, Auber and Weber, Wagner's Preludio (third act), Bridal Chorus, Vorspiel to Lohengrin and Tannhäuser March; Buck's concert variations on Last Rose of Summer; Batiste's Offertoire de Ste. Cecile in C minor; Guilman's sonata in D minor, March Nuptiale, fugue in D major; Taft's Serenade, Slumber Song (melody by Kücken), and concert fantasie—Old Folks at Home; Lemmen's Laudate Dominum; Thiele's chromatic fantasie and fugue and theme and variations in A flat; Gounod's March Cortège and Queen of Sheba.

The members of the double quartet include well-known church choir singers.

Miss Martha Garrison Miner, solo soprano, is a native of Denver, Col., and has sung in Baltimore, Washington, Pittsburg, Columbus, Detroit and Boston with marked success. Last year she occupied the position of solo soprano in St. Mark's P. E. Church, and this is her second year in New York. She was soloist in the First Baptist and Central Presbyterian churches, respectively, in Denver. She has been engaged for a three months' concert tour through the West during the summer.

Miss Harriette W. Bagley, second soprano, was born in New York and is a pupil of Emilio Agramonte. She has sung at Calvary Church, Staten Island, and filled various musicale engagements.

Miss Lillian Kent, solo contralto, is a native of Boston, and a noted pupil of Francis Fischer Powers. For three years Miss Kent was soloist in the Westminster Presbyterian Church, Elizabeth, N. J., and has been re-engaged this year by the Madison Avenue Reformed Church. She will soon sing with Mr. Powers in a series of concerts through Rhode Island and Connecticut, under the direction of Geo. Daland.

Miss Mary H. Lawton, second contralto, was born at Ware, Mass., and is a pupil of Mme. Ashforth. She was engaged as soloist for two years in the First Presbyterian Church at Tacoma, Washington, also at St. Mary's (Catholic) Church, in Jersey City, and in St. John's P. E. Church, Jersey City Heights. She has frequently been heard in concert and musicales in this city. She was engaged to begin in her present position May 1.

Mr. David G. Henderson, tenor soloist, is an American and began his work here May 1st. He was formerly engaged at the First Presbyterian Church, and the last position that he held was at the Cathedral, Garden City.

Mr. Frank C. Hilliard, solo baritone, is a native of New York city. He was with the Church of the Covenant two years and has held his present position since 1890. He is a member of the Apollo Club, the Mursurgia Society and the Musical Art Society.

The second tenor, Mr. W. C. Benjamin, and the second

bass, Mr. W. H. Johns, have been identified with the second quartet for a considerable length of time.

NOTES BY THE WAYSIDE.

Mr. Walter J. Hall has been induced to leave his position as organist of the First Baptist Church, Boulevard and Seventy-ninth street, and accept the office of organist and musical director at the Brick (Presbyterian) Church, Fifth avenue and Thirty-seventh street, Rev. Henry Van Dyke and Rev. Mr. McIlvain pastors. The whole affair was really a matter of exchange, because Mr. Schilling, who was formerly the organist at the Brick Church, takes Mr. Hall's place at the Baptist Church. In the opinion of the officers of the Brick Church simple music well done is far more effective than classical music sung in a mediocre way. Consequently the church will aim to give simple music—all sacred—and endeavor to encourage congregational singing, aided by good tempo resulting from a capable quartet. The members of the quartet include Miss Jennie Dutton, soprano; Mrs. Frederick Dean, alto; Mr. Stubbs, tenor, and Mr. Ferguson, bass. These, with the exception of Mr. Stubbs, are retained members, Mr. Stubbs being a newcomer. He formerly sang in Brooklyn and has a sympathetic, satisfying voice, and the music committee of the church consider that they have made a fortunate choice. Mr. Hall goes abroad about June 1 to study church music methods and church organs. It is the desire of the officers of the Brick Church to build up the reputation of the congregation for good music, and to that end they anticipate building a choir gallery and a new organ next year. This will enable them to augment their festival and holiday services with mixed chorus accompaniment and give musical programs equal to those of any Presbyterian church in New York.

Mr. Robert G. Jackson will close his career as a member of St. John's Episcopal Church, Yonkers, May 1, after a twenty years' engagement as solo bass.

Mr. Paul Ambrose, director and organist of St. James' M. E. Church, Madison avenue and 126th street, saw to a successful finish a highly interesting musical service in that church Monday night. The program comprised excerpts from Rossini's Stabat Mater, the choir taking part in the work.

The Moody Quartet appeared in the Westminster Presbyterian Church, Yonkers, Thursday night, when an interesting program was interpreted.

The Schubert Choral Society, of East Orange, gave its initial concert Wednesday night in Christ Church rooms. The concert was by invitation. Mr. George J. Brewer, organist and choirmaster of Christ Church, conducted. Mrs. Brownlie sang a selection from MacFarren's May Queen and the solos from Schubert's Song of Miriam, the latter to choral accompaniment. Disney Robinson and Carl Riek each had songs.

M. Gaston Marie Dethier gives his organ recital this (Wednesday) afternoon at the Church of St. Francis Xavier in West Sixteenth street. The recital is purely an invitation function and guests will be limited to professional organists and organ students.

Mr. Henry Carter, a well-known organist, has been engaged as organist and director at Christ Church, Boulevard and Seventy-first street, vice Mr. Peter C. Edwards, who has held the position since 1886. Mr. Carter gave recitals in Old Trinity, New York, and Plymouth Church, Brooklyn, from 1873 to 1880. Subsequently he occupied the position of organist at the Church of the Heavenly Rest and also as one of the tutors at the Cincinnati College of Music. He will begin his new office August 1.

Mr. Walter Henry Hall has written a letter, which was published in a contemporary, setting forth his reasons for having resigned his position as organist of the Church of the Heavenly Rest, in New York, and accepting a like office at St. Ann's Protestant Episcopal Church, Brooklyn Heights. After explaining his relations with various clergymen and making certain statements that define his position, he goes on to say: "My resignation was voluntary. * * * The reason I sent it was simply that the rector's taste and mine were not accordant. * * * I would respectfully suggest that in case clergymen cannot spend much more than 'a little time on the subject of music,' it would, perhaps, be better if they did 'wash their hands of the whole thing.' For be it remembered that, in spite of a number of charlatans who take to music because they fail in other professions, there is an increasing body of church musicians who have spent as much time, money and labor in fitting themselves for their profession as many clergymen have for theirs. It would seem that their taste in matters musical should be better than that of critics whose studies have been in other fields of knowledge."

Dr. S. N. Penfield, for a long time organist of the Broadway Tabernacle, Thirty-fourth street and Sixth avenue, is going to the Scotch Presbyterian Church, West Side, near Central Park.

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Mr. Samuel P. Warren, formerly organist and director of Grace Church, has been engaged to hold a like position at the Munn Avenue (First Presbyterian) Church in East Orange.

Mr. Henry Eyre Browne, who was at one time organist and director of Dr. Talmage's Brooklyn Tabernacle, will officiate in a similar capacity in the Methodist Church, East Orange.

The German Evangelical Lutheran Zion Church, Henry street, Brooklyn, gave a special musical service last Sunday evening, May 5, in celebration of the fifteenth anniversary of the organization of its choir. The piece de resistance on the program was an effectively interpreted cantata, entitled Hymn of Praise, which was composed for the occasion by the organist, Mr. Carl Fiqué. The number was sung by the solo quartet and a chorus of mixed voices.

The Cantors' Association of America has been reorganized and was incorporated April 27, 1895, under a charter granted by the Supreme Court. The aims and objects of this association, as set forth in the charter, include the pursuit of the study of ancient Hebrew melodies, their origin and growth, and provide for methods to improve and beautify the Sinagual Service and uphold and mutually assist the members of the profession. The association has further decided not to father the new hymn book, as the same in the name of its production did not meet the approval of the majority of the members. The board of officers and directors of the association comprises Rev. Herman Goldstein, president; Rev. Edward Kartschmaroff, vice-president; Rev. Gabriel Hirsch, recording secretary; Rev. Bernhard Hast, financial secretary; Rev. Charles Singer, treasurer, and the Reverends Solomon Baum, Philip Diamondstein, Albert Karmiol and Herman Silverman, trustees.

Mr. Peter C. Edwards, Jr., who has been organist and choirmaster for Christ P. E. Church since 1886, will retire from that congregation August 1. What connections he may make for the future have not been decided.

Dr. Jeffery will continue in his office of organist of the First Presbyterian Church at Yonkers. Miss Beach has been engaged as soprano, Mrs. Meyers, alto, and Mr. Amos Rylah, tenor.

Gerrit Smith's 200th Free Organ Recital will be of unusual interest on account of the performance of works written especially for this occasion and dedicated to him by distinguished foreign and American organists. Among the former are such names as Guilman, Salomé, Capocci, Tom-belle, Dubois, Rousseau, Grison, Selby, and among the latter Arthur Bird, Arthur Foote, Homer Bartlett, Henry Holden Huss, R. Huntington Woodman, Lucien G. Chaffin, Bruno Oscar Klein and others. The performance of these works will occupy two evenings and will be given Mondays, May 27 and June 3, at the South Church.

Miss Martha Briggs, soprano, has been engaged as soloist in St. Martin's Episcopal Church, Brooklyn, for the coming year. She is a pupil of Mme. Ogden Crane.

The Manuscript Society.

MR. GERRIT SMITH is authority for the statement that the Manuscript Society will give its annual dinner Friday night, May 10, at Morello's, on which occasion covers will be laid for about 100 guests. The speakers are expected to include Mr. Gerritt P. Serviss.

The society will hold its annual meeting Monday, May 20, in the parlors of the Hotel St. Cloud, Broadway and Forty-first street.

During that meeting will occur the election of officers for the ensuing year, and then also the committee will determine the date for the holding of a National Congress of Musicians in New York, and delegates will be invited from all of the provincial cities, especially Philadelphia, Boston, St. Louis, Cincinnati, San Francisco and Chicago, Ill.

Mr. Gerrit Smith informed a representative of THE MUSICAL COURIER that the membership of the Manuscript Society had been increased to more than 300, including many of the older and active musicians of America, notably Anton Seidl, Theodore Thomas, Walter Damrosch and Emil Paur, who are on the list as musical conductors, while the invited contributors of manuscripts comprise William Mason, Dudley Buck, Arthur Foote, Xaver Scharwenka, Harry Rowe Shelley, Samuel P. Warren and W. W. Gilchrist.

The membership roster also numbers the major part of the best known local singers, pianists, violinists, organists and accompanists.

The efforts of the members of the Manuscript Society to reach out and put themselves in touch with the societies of the United States have met with wide encouragement, and at the annual dinner, over which Mr. Gerrit Smith will preside, the cup of good fellowship will be passed around, and the society's members will be put into an affable mood to enhance the work that is in contemplation for the officers at the annual meeting.

Motti in London.—Sir Augustus Harris has engaged Kapellmeister Motti to direct Wagner's Tristan and Isolde this coming season. Jean de Reszke will sing Tristan.

Springfield Festival Programs

THE music festival just closed at Springfield was the most successful one, musically and financially, ever given there, the Wednesday evening concert, when Samson and Delilah was sung, being the most important musical event that ever took place in Springfield. The chorus showed the result of the weekly visits from Mr. George H. Chadwick, who begins January 1 to to prepare them for the spring festival, and they sang their music almost without error. The greatest enthusiasm was shown by everyone present, and audiences that filled the large town hall testified to the interest taken in the festival by the musical people of and about the city. It is impossible to criticise the performances separately, they were all so excellent and so carefully and conscientiously rendered, but the majority of the music was of the highest order, as a glance at the programs will show, and the names of the soloists are a guarantee of what was done:

Wednesday Evening, May 1, 1895.

Biblical opera, Samson and Delilah.....Saint-Saëns
Delilah.....Mrs. Carl Alves
Samson.....Mr. Davies
The High Priest of Dagon.....Mr. Duft
Abimelech, Satrap of Gaza.....Mr. Sargent
An Old Hebrew.....Mr. A. E. Waterhouse
Philistine Messenger.....Mr. Fred Smith
First Philistine.....Mr. Fred Goodwin
Second Philistine.....Mr. Fred Goodwin
Chorus and Orchestra.

Thursday afternoon, May 2, 1895.

Overture, Magic Flute.....Mozart
Orchestra.
Prize Song (Die Meistersinger).....Wagner
Mr. Ben Davies.
Symphony No. 3 (Eroica).....Beethoven
Orchestra.
Songs with piano—
Thy Lovely Face.....Schumann
Spring Night.....Rubinstein
The Dream.....Rubinstein
Fly Away, Nightingale.....Clay
I'll Sing Thee Songs of Araby.....Chadwick
Jasmine.....Chadwick
Before the Dawn.....Chadwick
Mr. Davies.
Overture, Phedre.....Massenet
Orchestra.

Thursday Evening, May 2, 1895.

Symphonic Prologue, Francesca da Rimini.....Arthur Foote
(Conducted by the composer.)
Orchestra.
Aria, Caro nome (Rigoletto).....Verdi
Mme. Melba.
Spring's Message.....Gade
Chorus and Orchestra.
Concerto in F minor, op. 21.....Chopin
(Instrumentation and Cadenza for first movement by R. Burmeister.)
Mr. Burmeister and Orchestra.
Mad Scene (Lucia di Lammermoor).....Donizetti
Mme. Melba.
Selections, Flying Dutchman.....Wagner
Overture.....Orchestra
Spinning Chorus.....Women's voices
Vocal Waltz, Se Saran Rose (Love in Springtime).....Arditi
Mme. Melba.
Selections, Tower of Babel.....Rubinstein
Chorus and Orchestra.
Suite L'Arlesienne.....Bizet
Orchestra.

Friday afternoon, May 3, 1895.

Quartet in G major, op. 18, No. 2.....Beethoven
Kneisel Quartet.
Concerto for violin in E minor.....Mendelssohn
Mr. Kneisel and orchestra.
Quartet in F major, op. 96.....Dvorák
Kneisel Quartet.

Friday evening, May 3, 1895.

Christmas Oratorio (first part).....J. S. Bach
Miss Stein, contralto; Mr. Rieger, tenor; Mr. Whitney, bass.
Chorus and orchestra.
Aria, Hear ye, Israel, from Elijah.....Mendelssohn
Mme. Nordica.
Symphony cantata, Hymn of Praise.....Mendelssohn
Mme. Nordica, Miss Stein, Mr. Rieger.
Chorus and orchestra.

Among the visitors at the festival were Mr. F. F. Marshall and Mr. Chas. G. Saunders, Boston; Mr. F. A. Brower, New York; Mr. and Mrs. Horatio W. Parker, New Haven; Mr. C. A. Ellis and Mrs. Walker, Boston.

Operatic Failure.

THE experiment of giving English opera without capital to back the enterprise resulted in the most abject kind of a failure on Saturday night at the Star Theatre. No one acquainted with the inside of musical affairs ever suspected that it would end otherwise.

When will the day come when musical people will look upon their profession in the same light in which lawyers, architects, physicians, electricians and other professional people look upon theirs? They will accept a mere promise frequently from men who are known to be untrustworthy and on the strength of it will spend weeks in rehearsing, will spend money for costumes and will spend their time in performances, feeling all the while that they will never be reimbursed.

Advice is cheap, and we will not dispense it. It is bad enough that these people should have lost their valuable time. But there are others—like the manager of the Star Theatre fiasco—and we expect to hear of similar results.

The company was a good one—far above the average of

English opera companies. The manager of the scheme took in a large amount of money during the week. We believe that if the leading members of the troupe would join hands and engage a good attorney they could secure some of this money, for the manager is a non-resident and could be held here.

The May Afternoons of Organ Music.

THE spring series of organ concerts in the First Presbyterian Church begin this week, Friday afternoon, May 10, at 4 o'clock, when Mr. Carl will have the assistance of Miss Mary Hine Mansfield, soprano, and M. Raphael Diaz Albertini, violinist.

The following interesting program will be given:

Organ Sonata in F minor.....F. Mendelssohn-Bartholdy
Allegro moderato e serioso.
Adagio.
Andante, recit.
Allegro assai vivace.
Aria, Jerusalem (Gallia).....Ch. Gounod
Miss Mary Hine Mansfield.
Pastorale in E major.....Baron F. de la Tombelle
Toccata in B minor (new).....Eugene Gigout
Meditation, op. 27, No. 1 (new).....Clarence Lucas
Fugue in G minor, Book II.....J. S. Bach
Solo, Romance.....Svendson
M. Raphael Diaz Albertini.
Sinfonia de Saul.....G. F. Händel
(Recently arranged for the organ by Alexandre Guilman.)

The second recital occurs next week Friday, and the soloists engaged are Mrs. Elene Eaton (of Boston), soprano; Mr. Charles R. Hallock, organist (pupil of Mr. Mr. Carl), and Mr. Louis Blumenberg, 'cello. At this recital Mr. Carl will play the new organ sonata in C minor, No. 5, by Alexandre Guilman.

Last Friday Mr. Carl gave a successful concert at Bloomfield, N. J., with the assistance of Mrs. Gerrit Smith, Mr. Luther Gail Allen and Mr. Raphael Diaz Albertini. Monday evening he played in Newark, N. J., assisted by Mrs. Elizabeth Northrop, soprano, and to-morrow evening he opens the Jardine organ in Caldwell, N. J., assisted by Miss Kate Percy Douglas, soprano.

Bruno Oscar Klein.—A special performance of Kenilworth, the new opera of Bruno Oscar Klein was given at Hamburg on April 29, on the occasion of the meeting in that city of the intendants of all the German opera houses.

The Coburg Theatre Company.—In June the Coburg Theatre Company, which is trying to take the place of the Meininger, will appear at the Drury Lane. They will give opera as well as plays, and will produce for the first time in England Smetana's Bohemian opera, Die Verkaufte Braut, which is very popular in Germany.

Died at Vienna.—The General of Division Prince William of Montenuovo, the son of Empress Marie Louise, wife of the first Napoleon, whose morganatic marriage to Count Neipperg occurred after Napoleon's abdication, died at the age of 74 years. He was a half brother of the Duke of Reichstadt. The prince was an excellent musician, played the piano and the violin to perfection, and was also a distinguished composer. He favored especially dance music; many such pieces and marches have been published. He left several large packages of compositions, which may be published later.

A Singer's Wages.—At the Theatre Internazionale in Milan all the artists that appeared last winter at the Scala have been re-engaged except De Lucia, the tenor. This singer had great applause when singing at La Scala and made accordingly high demands on Sonzogno. He received three lire for each note that he has to sing in his rôle. There are 610 notes in his rôle in the opera Silvano, which gave him 1,830 lire per evening. For the future De Lucia demanded five lire per note and this was no doubt a little more than Sonzogno cared to pay.

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TIVADAR NACHÉZ. *Second Romance.*

Violin players may like to make the acquaintance of this piece with piano accompaniments, for it presents many good qualities. The key is D major. The violin part fills but two folio pages. As regards degree of difficulty and general characteristics it may be regarded as a companion piece to Raff's cavatina in the same key. The movement is slow and the opening chords are noble and strong. The melody begins with a delicate and tender strain that rapidly grows in power and intensity and then sinks to rise again with new matter, which culminates in a passage in octaves to be played with great fire and passionate impulse.

After a sort of recitative the opening theme reappears and is subsequently led to a triumphal conclusion. The piano part is interesting to the performer and adds greatly to the intensity and meaning of the utterances of the violin by its sympathetic responses, broad, harmonic sweep and busy rhythmic motions. The style is ultra free and modern, and the graceful little turns, relishes, sequences and modulations in the accompaniment are not commonplace, but sufficiently new to secure the attention of the accompanist.

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ALFREDO BARILI. *Impromptu.*

A short piece for the piano is here offered specially well suited to young players, being cheerful, refreshing music, showing neither mawkishness, vague longings nor even high ennobling aspirations or deep despairings. Whatever trace of sorrow may be found in the passages in the minor keys used is like the surface sorrow of children, being in no sense deep or reflective. Such a work may have no very marked influence on modern art, present nothing new in the respect of methods of procedure, open no new paths or indicate marvelous skill in the way of technical workmanship, &c., and yet may from its wholesomeness alone prove most serviceable and remedial to jaded spirits, and especially valuable to teachers having juvenile pupils, because of its unaffected gaiety or lightheartedness, being completely in accord with the very limited psychologic experiences of children.

Harry Pepper, New York.

HARRY PEPPER. *Forgiven.*

This is the name of a ballad in every way well suited to a baritone or bass singer (highest note, D.)

Its simplicity, unaffected earnestness and directness are most truly in keeping with the ballad style, and will help to bring it into favor with men of the right stamp, seeking songs that are not too undignified for their use at social gatherings.

The accompaniment is so easy that the singer may play it, and as the harmonies used are consonant and natural, they will not force themselves unduly on the attention or disturb the vocalist should he be musically untaught.

The composer of the music is also the writer of the words. He has, at least in this instance, succeeded in securing the essentials of success in this field. Technically his work is most truly correct as regards laws governing ballad writing; for whatever is said is said in the most succinct manner consistent with clearness, and in the simplest language, free from adjectives, unessential qualifications, digressions, or whatever tends to draw the thoughts away from the central facts of the matter in hand.

Without a knowledge of notation, and with half a voice, a man fond of singing may soon learn to enjoy and deliver this unpretending song for the entertainment of a few real friends.

Richault & Co., Paris.

FELIX BATTANCHON. *Four Violoncello Solos.*

These four pieces caractéristiques may prove extremely useful to cellists, being for their favorite instrument and without any accompaniment.

The craving for harmony on the part of Northern and Western peoples is met by ingenious devices. In No. 1 (caprice) passages in sixths are offered in duet style, between every note of which a bass part is reverted to or indicated so that its course may be well understood. Hence here is not only harmony but a clearly made out, easily comprehended and enjoyed progression in three parts. In No. 2 (Un Enterrement au Carnaval) two-parted progressions are offered which sometimes have the form of melody and accompaniment, and with the accompaniment sometimes above and sometimes below the melody. In No. 3 (Coup de Vent) a constant tremolo is maintained on one note during the progress of the theme. No. 4 (Barcarolle) is a calm canto fermo, with a very gracefully flowing accompaniment which undulates with a suggestive reciprocal motion between two parts that form the harmonic complements of a well devised scheme of chords. Therefore we here again find virtually a three-parted counterpoint that more than atones for the absence of an accompaniment by the piano. These are among the posthumous works of the

composer of Chanson Indienne, Chanson du Pauvre, Illusions Perdues, &c., that are published in France by the same firm.

Opera at the Star Theatre.

IL TROVAVORE was given Tuesday night and I was in certain ways an improvement upon Monday night's performance, the hits of the evening having been made by Miss Anna Lichter, who sang at her debut *Leonora*, and Helen von Doenhoff, as *Azucena*.

Faust served to introduce the best cast of the week. Those who had previously heard Marcella Lindh as *Forest Bird*, and in other small rôles in German opera during the Damrosch season, were not prepared to expect so much as she made of the rôle of *Margarita*. She left the German opera company for the purpose of accepting a season's engagement here in English opera, her rôles to include the leading soprano parts in Faust, Traviata, and possibly *Cavalleria Rusticana*. A large house greeted her upon her first appearance Thursday night, and accorded her the honors due for her conscientious work. She has an accurate conception of the rôle of *Margarita*, and sang her music with precision, decided delicacy and artistic grace. It is easy to be seen that Miss Lindh's forte is English opera—rôles of a character far lighter than the Wagner operas afford.

It was a night of surprises, and of the men in the cast Mr. Perry Averill made a decided hit as *Valentine* and the applause that he received was well deserved. He was accorded an ovation on the singing of *Even Bravest Heart Must Swell*, and at the close of the fourth act his death scene was most artistically done. Mr. Averill's voice shows careful training, it is rich, melodious and well placed, and his enunciation is especially to be commended. Mr. Averill's experience in English opera last season served him to good purpose, and his *Valentine* went to illustrate what he might do with a rôle of wider importance.

Mr. Abramoff made an impressive *Mephistopheles*. Lucille Saunders, formerly a member of the Carl Rosa English Opera Company and the wife of Albert McGuckin (the *Devilshoof* of Monday night), appeared to excellent advantage as *Siebel*, and repeated the success she enjoyed in the part of *Queen of the Gypsies* in the Bohemian Girl.

The Faust chorus acquitted itself very well indeed, and at the end of the fourth act did a really superior piece of work. The orchestra played too loud and seemed raveled out in spots.

Handel and Haydn Society.—The Händel and Haydn Society of Olean gave recently an elaborate production of Planquette's *Chimes of Normandy*; soloists and chorus were well received, several numbers redemanded, and the finale to the second tableau, Act I, had to be repeated on the second evening. Following was the cast:

Serpoulette.....	Mrs. C. S. Giles
Germaine.....	Miss Lucy Tothill
Gaspard.....	Mr. J. F. Arsy
Henri.....	Mr. Harry French
Jean Grenicheux.....	Dr. W. L. Hewitt
Hailli.....	Mr. George L. Kerr
Notary.....	Mr. Mark Holmes
Gertrude.....	Miss Sherrill
Jeanne.....	Miss Thuerber
Suzanne.....	Miss Shaffer
Manette.....	Miss Horton
Registrar.....	Mr. J. A. Gault
Assessor.....	Dr. J. R. Allen

The opera was given under the musical and stage direction of Mr. Jaroslaw de Zielinski, of Buffalo, director of the Olean Conservatory of Music.

Kansas Kindness to King.—Mr. Rudolf King, one time a European correspondent for this paper, has been the recipient of numerous compliments and courtesies from the citizens and newspapers of Kansas City, his residence since his return to the States. Among the more recent is this from the *Kansas City Journal*:

Mr. Rudolf King, who is rapidly attaining the popularity which is the reward of his artistic attainments and conscientious methods as a pianist, is getting some reputation as a composer as well as player. Among his piano compositions are a caprice, the Ettagavot and the Grand Valse de Salon, the first named dedicated to Joseffy, the great pianist. Mr. King has also written a half dozen songs, some of which are dedicated to such singers as Lillian Nordica, Charles R. Adams and Myron W. Whitney. Mr. King intends to publish some new songs in the near future. They will be brought out by a Kansas City music house.

Just Published: Elementary Principles of Harmony.

for School and Self-Instruction, by DR. S. JADASSOHN. Cloth, \$1.50
The eminent theorist, Herr Jadassohn, has finally given to the world an elementary Harmony Book which is certain to have the largest circulation of any work of its kind. His "Manual of Harmony" is known and used everywhere, but it is somewhat voluminous and minute, except for those who intend to pass from it into the study of Counterpoint, etc. The *Elementary Harmony*, however, is precisely adapted for self-instruction and does not extend too far, ending with suspension. No happier idea could have been desired by so great a harmonist, his simplicity and lucidity being beyond all praise. There is, therefore, no exaggeration in predicting a popularity for this new booklet greater than has been achieved by any similar publication. Its specific and inestimable value will be recognized and acknowledged so long as harmony is studied. We recommend a careful and thorough examination of it, both to teachers and amateurs. It will be found worth while.

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Mme. Clara Poole Recovering.—Mme. Clara Poole, who has been quite ill these past weeks with a severe attack of peritonitis, is, from latest reports received, rapidly recovering and expects ere long to take her place once more in the front rank of our American artists in London. She is now at St. Leonards-on-the-Sea. Her illness occurred at rather an unfortunate time, necessitating the canceling of a number of concert engagements.

Mr. Francis Fischer Powers is in St. Louis and intends to return to town Saturday. He sang May 3 and 4 for the Ladies' Morning Club. Mr. Powers will sail for Europe about June 1.

Mrs. Heidenfeld, the Pianist.—Mrs. Minnie B. Richards Heidenfeld was one of the soloists at a concert given by the Commercial Literary and Debating Society at Arlington Hall on April 20.

Halderman Dead.—Mr. Frederick Halderman, the musical director of the Bowdoin Square Theatre, Boston, Mass., died of consumption on May 2.

The Mozart Symphony's Dates.—The Mozart Symphony Club have extended their tour of the Pacific Coast one month. They play on the 14th and 16th at Jamestown and Grand Forks, Wash.

Well-Known De Zielinski.—The well-known Buffalo pianist and litterateur Mr. Jaroslaw de Zielinski will give a lecture-recital before the Indiana State Music Teachers' Association at their annual meeting during the latter part of June.

Two Well-Known Artists.—Mr. Townsend H. Fellows, baritone, and Mr. Franklin Sonnenkalb, solo pianist, appeared with other artists in a grand concert given Monday night at the Bloomingdale Reformed Church, Sixty-eighth street and Boulevard. Their numbers on the program were as follows:

Solo, Salve Regina.....	Dudley Buck
Mr. Fellows.....	
Piano solo—	
Love's Dream.....	Liszt
Concert Study in Octaves.....	Sonnenkalb
Mr. Sonnenkalb.....	

Piano solo—	
Lyriques d'Amour.....	
To the Chosen One.....	Sonnenkalb
A Moment's Passion.....	
Polonaise, Heroique.....	Chopin
Mr. Sonnenkalb.....	

Solo with violin obligato, For All Eternity.....Mascheroni
Mr. Fellows.

English Opera at the Grand Opera.—The English opera at the Grand Opera House will open on May 20 with the production of Sir Jules Benedict's opera, *The Lily of Killarney*, which is the melodrama of the Colleen Bawn in operatic setting. This opera, it will be remembered, is a favorite one of the Carl Rosa Opera Company in England, but so far has never been heard in this country. As an additional attraction Messrs. Parry and Van der Berg have arranged for the reproduction of the ballet, *Coppelia*, in which Mme. Marie Giuri, of the Metropolitan Opera House ballet, will be the première danseuse.

Mr. Manning to Play.—Mr. John C. Manning, May 7, will play Gade's Spring Fantasia at the Providence Festival, under the auspices of the Arion Club, using the Mason & Hamlin patent improved grand. This talented artist, who is one of the leading pupils of Mr. E. A. MacDowell, will also appear shortly at Manchester, N. H.

The Choral Society of Queens.—The Choral Society of Queens, L. I., gave Haydn's *Creation* on Monday, April 29, under the direction of Mr. C. Mortimer Wiske, with the

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assistance of the following soloists: Mrs. Ida Gray Scott, soprano; Mr. George L. Moore, tenor; Dr. Carl Martin, basso. The accompaniments were by an orchestra from Brooklyn, Mrs. Carl Martin at the piano.

Auf Wiedersehen.—Rosa Sucher left for Germany yesterday on the steamer Havel.

Mr. Walter J. Hall's Pupil's Success.—Miss Aimée Wood, contralto, a pupil of Mr. Walter J. Hall, the well-known piano and vocal teacher, has been offered the contralto solo position at Trinity Church, Bridgeport, Conn. Miss Wood is said to possess a contralto voice of great power and sweetness, and sings with warmth and agreeable finish. Mr. Hall is the organist and choirmaster of the Brick Church, Fifth avenue and Thirty-seventh street.

Sutro Sisters' Engagements.—Misses Sutro played last Wednesday, May 1, and Thursday, May 2, in Boston with the Cecilia Society, under B. J. Lang's direction. They also played last Monday at Miss Porter's school in Farmington, Conn., and to-day embark on the steamer Paris for Southampton.

Yaw.—The Shepherd's Lullaby is a song composed by Richard Ferber and dedicated to the successful high range soprano, Ellen Beach Yaw.

H. M. Hirschberg.—H. M. Hirschberg, a resident of Toronto, Canada, where he pursued the business of a musical agent, is about to settle in New York. His agency was sought after by the first class artists, vocal and instrumental, but he finds that this city will give him a larger scope. The last engagement that he filled in Toronto was for Miss Yaw, and his clever management realized receipts to the amount of \$2,000, an unheard of financial success for Toronto at the prevalent prices. This great outburst of the Toronto people and the enthusiasm attendant the Yaw concert prompted Mr. Hirschberg to arrange with her three more concerts for Toronto.

G. Waring Stebbins.—As will be seen in another part of this paper G. Waring Stebbins, the organist of Emmanuel Baptist Church, Brooklyn, is home again to give the benefit of his art and of the studies he pursued during one year's residence with Alex. Guilman in Paris, to such pupils as will take advantage of his offer. The popularity this organist enjoys with his Brooklyn church associates can be measured by the one year's vacation he was allowed for the purpose of visiting Guilman. Pupils will have the advantage of studying on a large three manual organ.

Huber.—Mr. Emile Andrew Huber gave a piano recital at the Waldorf Thursday afternoon at 4 o'clock. The function was liberally patronized, the guests including Mrs. Theodore Sutro, Mrs. Pierman, Mrs. George Whittemore, Mrs. Paul Krottel, Miss Grace Coffin, Miss Irene Coffin, Miss Jessie Smith, Mr. and Mrs. James Luby, Mrs. Thomas Smith, Dr. Torek, Dr. and Mrs. A. R. Robinson, the Misses Shotwell, Mrs. H. Blinn, Mrs. W. P. Underhill, Mrs. Lionel Ross Anthony, Mrs. Emilio Agramonte, Mrs. Samuel Colcord, Miss Helvin, Mrs. Britchard and Miss Whitehead.

The program was made up from compositions by Boccherini, Karganoff, Verdi, Wieniawski, Schumann, Chopin, Rubinstein, Marzials, Gabriel-Marie and Liszt, and was interpreted by Mr. Huber, pianist; Miss Annie Weed, soprano; Miss Bertha Behrens, violinist; Miss Virginia Ayres, reader; Mr. Alfred Poindexter, basso, and Mr. C. Woodruff Rogers and Miss Estelle Harlan, accompanists.

The musicale was decidedly successful. Mr. Huber is a pupil of Hans von Bülow, having studied under him at the Leipzig Conservatory. He manifested a decided familiarity with the numbers allotted to him on the program, and bore out the reputation that he holds as a pianist.

Marcella Lindh will sing in La Traviata and Cavalleria Rusticana during her engagement in opera at the Star Theatre. She will leave for London about June 10.

Professor Heine Dead.—Professor Heine, the blind violinist, who was known all over America, died April 30 at the Hotel Stanley, St. John, N. B., the result of a stroke of apoplexy, just as he was about to open a concert.

New York College of Music.—The seventeenth annual concert of the New York College of Music, Prof. Alexander Lambert director, will be given at the Madison Square Garden Concert Hall Tuesday evening, May 14.

Liebling at Memphis.—Emil Liebling plays on the 10th under the auspices of the Beethoven Club of Memphis, Tenn.

Mme. Tavary's Company.—It is announced that Mme. Tavary will sing at Covent Garden, London, shortly, and that the tenor of her company, Guille, will appear during the summer at the Grand Opera House of Madrid.

Musicians Go to Baltimore.—Mr. Alexander Bremer, president of the Musicians' Mutual Protective Union, accompanied by a large delegation from the union, left here Monday to attend the annual convention of the National League of Musicians, which was held on Tuesday at Baltimore. Mr. Bremer said that any proposition of amalgamation with the National Federation of Labor would, in his opinion, not be entertained.

Jean Joseph Botte Dead.—Jean Joseph Botte, well known as a musician in this country and in Europe, died on the 28th of last month at St. Francis' Hospital from injuries received from a fall. He was buried in Evergreens

Cemetery on May 2. About a year ago a violin was stolen from him for which he had been offered \$4,000 by Nicolini, Patti's husband. The deceased was the author of two operas.

Clary.—Miss Mary Louise Clary is perhaps the most popular as well as busy contralto on the concert stage today. Outside of her regular engagements with Mr. Palmer at the Garden Theatre production of Trilby, which requires eight appearances a week, in which she sings the songs of Trilby, as she was specially engaged to do, she has a great number of local concert engagements, which she is, by special arrangement with Mr. Palmer, permitted to fill. Besides local, she has engagements in all parts of the country; as an instance, last week, after filling an engagement at the Amphion Glee Club, of Hoboken, she started immediately for Toronto, Ont., where she sang with the elite organization of that city, the Mendelssohn Choir, making a great success, returning here just in time to sing in the first production of Dvorik's new work, American Flag, at Madison Square Garden. During the next four weeks Miss Clary will be very busy with concerts and recitals, so much so that she will be compelled to sing on some occasions two engagements on the same evening. She has booked engagements up to the middle of July, preventing the trip to Europe which she had arranged to enjoy.

The Abt Maennerchor.—The annual meeting of the Franz Abt Schüler Maennerchor was held last week. It was resolved that the club participate in the National Saengerfest to be held at Philadelphia next spring. The following officers were elected for the ensuing term: Honorary president, Jacob Dieter; president, Frederick Krumlauf; vice-president, Hugo Grossenbach; recording secretary, Otto Langlotz; corresponding secretary, Richard Berger; financial secretary, Robert Klueppelberg; treasurer, Geo. Doernberger; custodians, F. Giessler and A. Kuss; musical director, Carl Heller.

Promenade Concerts.—Mr. Ross Jungnickel, director of the National Symphony Orchestra, began rehearsals this week for the season of concerts to begin at Madison Square Garden the evening of Tuesday, May 21. The orchestra will comprise seventy pieces and vocal and instrumental solo work will be a feature of the programs.

Will Sing in The Creation.—Mr. B. F. Miller, formerly tenor soloist at Dr. Kittredge's church, has been engaged to sing in The Creation with the Oratorio Society, of Bridgeport, Conn., under the direction of Frank Damrosch. There will be a chorus of 250 and the oratorio will be given at the Opera House. Mr. Miller will also sing the tenor part in Elijah, at New Haven, Conn., May 22. The oratorio will be given under the auspices of the Connecticut Music Teachers' Association.

Brighton Beach Music.—Mr. Anton Seidl informed a representative of THE MUSICAL COURIER that as yet no definite arrangements had been made with reference to the forthcoming season at Brighton Beach. If it is decided that Mr. Seidl shall take his orchestra down by the sea, the terms (and it is a matter of finance) will not be arrived at and settled before the latter part of this week.

Terrace Garden Season.—The Terrace Garden opera summer season will open next Tuesday, the attraction engaged being the Ferenczy Comic Opera Company, whose members include Frl. Johanna Geera and Max Sternau. They are expected to reach New York this week on the steamer Augusta Victoria.

Miss Beach's Success.—Laura Gladys Beach of Philadelphia, a pupil of Godowsky and a young pianist of much promise, was given an ovation at Bridgeton, N. J., on Thursday evening, April 25, at an entertainment in Moore's Opera House. Bridgeton was the home of Miss Beach until her removal to Philadelphia about five years ago, and the above occasion was her first appearance in her old home as a soloist.

The numbers undertaken were Liszt's Mazurka Brillante (A major), Henselt's Poeme d'Amour and Wm. Mason's Dance Caprice (op. 36), all were given skillfully and intelligently. In addition to being a brilliant pianist Miss Beach has unusual ability as an organist, and holds that position in one of the large churches in Philadelphia. Miss Helen B. Wright, Frank M. Crittenden, Louise Rebecca Browne and Louis K. Ewing were associated with Miss Beach in giving an attractive program.

The Damrosch Company Sued.—The Wagner Opera Company has been experiencing some of the delightful accidents incidental to traveling opera companies. It seems that the proprietor of the Grand Missouri Hotel, of Kansas City, Mo., in order to satisfy a claim for \$360 for board for sixty-four musicians, got out an attachment and proceeded to levy on everything at hand. Mr. Damrosch, sooner than be compelled to return to Kansas City in October, when the case would be tried, compromised with the landlord by paying \$100 and the costs. It seems that when the members of the Wagner Opera Company came to Kansas City on the 28th of last month, they went to the Grand Missouri Hotel, where quarters had been engaged for them. The board not suiting the musicians, fifty-eight of them left and went to another hotel after eating one meal. The remain-

ing six stayed until after breakfast next morning, and then joined the others. Other quarters were found and nothing further was thought of the matter until last week, when the suit was brought in the Circuit Court.

A Young Concert.—Mr. and Mrs. Edward M. Young's school of vocal and piano music gave its fifth annual souvenir concert on May 8 at Morristown, N. J.

Mr. Marshall's Recital.—Mr. Harry Lord Marshall, the organist of the First Presbyterian Church, Stamford, Conn., gave his tenth recital for the season on April 26. Mr. Marshall was assisted by his pupils, Misses Katie Short and Mae Burger, pianists, and Mr. Alfred Hallam, basso. Miss Katie Short, seventeen years old, distinguished herself particularly by her playing of the Rubinstein piano concerto, op. 25, played in quite a mature manner.

For Twenty-five Years.—A complimentary benefit is to be given to J. J. Braham at the Boston Theatre next Thursday, the twenty-fifth anniversary of his appearance as a musical director in that city. Gilbert and Sullivan's Trial by Jury will be presented, and several numbers of Mr. Braham's new opera, Cupid and Company, will be sung.

Mole, the Flutist.—Mr. Chas. Molé, of the Boston Symphony Orchestra, went to Springfield on Thursday to play the flute accompaniment to Melba's songs.

Josef Hollman.—Bruno Oscar Klein accompanied Josef Hollman at the last Aschenbrödel matinée in a new suite for cello which he composed. The work and the execution of it received great applause, and the intermezzo in the third movement had to be repeated.

John Towers.—John Towers in June severs his connection with the Utica Conservatory of Music, where for the past three years he has had the direction of the vocal department.

Arthur Beresford Sang.—Mr. Arthur Beresford sang at the concert of the Mendelssohn Society in Toronto on Thursday evening, May 2, and at once made himself a great favorite with the audience. The critics and connoisseurs were quite unanimous in declaring that his voice was worthy to be ranked among the best bass organs heard in Toronto in years.

Righting the Sun.—Editor of the Sun: Sir—I think you are mistaken in saying that Levy was ever leader of the Ninth Regiment Band. When Fisk was colonel of the Ninth Levy was principal cornetist, but the bandmaster was that fine soldier, musician and gentleman, Major David L. Downing. Peace to his ashes and a place on the Sun's roster of fame!—G. F. MERCHANT.

Speaking of Sieveking.—The Haverhill Reporter, quoting George Eliot, says: "One should read a fine poem or look upon a great painting each day of one's life," and goes on to say: "There is no question with regard to the quality of this advice; it is excellent and worthy of adoption by every member of the noted novelist's large constituency of readers; but, alas! insurmountable impediments exist which prevent most persons with the best intentions and desires, supplemented by natural talent and cultivated taste, from indulging in either of the above named luxuries as frequently as once a day. We very much fear that not once a week, or month, or more frequently than once a year, would music lovers of Haverhill and Bradford be called to such a feast as that furnished by Prof. S. M. Downs, the musical director of Bradford Academy, Saturday afternoon in that institution, in bringing before our people Mr. Martinus Sieveking, the Holland pianist. Mr. Sieveking used the Mason & Hamlin piano, which responded beautifully to the touch of its master. His playing was characterized by warmth, color and great poetic feeling. He belongs to what is termed the romantic school of young pianists."



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It is not always possible to fill orders for back numbers of THE MUSICAL COURIER upon the day of their receipt, because in many instances the edition is entirely out, and it is necessary to wait for such returns as may come from the distributing agencies. Each order is entered in its turn and filled in its turn, but delays are at times unavoidable.

If any of our readers are unable to purchase the current issue of THE MUSICAL COURIER at the news stands, book stores, or at any place where periodicals are offered for sale, we consider it a favor if they will notify this office, giving the address of the store or stand and the date on which THE MUSICAL COURIER was asked for.

IT is now said that the Damrosch German opera season at Chicago netted \$20,000 profit. This is apt to be true, particularly when we consider that the receipts on the first night were \$13,000 and large nightly receipts continued right along. We would not be surprised if the total profits of the venture approximate \$100,000. France and the United States will be the two most prolific fields for the Wagner work of the future. More money will be paid by the public of the United States for Wagner performances in the next ten years than has been spent up to the present in the aggregate on Wagner all over the globe. And yet we are willing to listen to a *Lucia* if a Melba sings it or to *Trovatore* if a Tamagno is in the cast.

Paris, May 3.—The Dutch pianist Zeldernust created a sensation to-day on his first public appearance here.

A large number of Americans attended the concert.

Zeldernust is considered the equal if not the superior of Paderewski.

THE above cablegram appeared in the New York *World* of Saturday. We should like to ask who it was that "considered" this new candidate for piano honors "the equal if not the superior of Paderewski"? Who is this cablegram judge; this deciding authority? We, of course, give no heed to the many absurd items on musical matters that fill the daily papers, but it is fair to ask the *World* how it can afford to insert offhand such a cablegram without adding some explanation. The names of well-known Paris music critics given as authorities on this weighty decision could readily have been obtained.

CINCINNATI AFFAIRS.

AS announced in these columns some weeks ago Mr. Peter Rudolph Neff sent his resignation as president of the Cincinnati College of Music to the board of trustees. The letter, which was not published at the time, reads as follows:

CINCINNATI, April 20, 1895.

To the Board of Trustees of the College of Music of Cincinnati:

GENTLEMEN—When our next annual meeting comes round I will have been president of the board for over ten years. It seems to me that in that time the college should have received all the benefits which it can possibly derive from my services. I have two sons who have recently decided upon a commercial career, and they expect to go into business early next year. My desire is to be associated with them and to assist them in making their start in life. Under these circumstances it is proper for me to say that I will not be a candidate for the presidency in January next, and I mention the matter to-day so that you may have ample time for the selection of my successor.

I will not speak now of my gratification with the present position and future prospects of the college, nor will I attempt to express to you my gratitude for your constant kindness and support, but I beg to assure you that the recollection of your having unanimously elected me for ten consecutive years to the position I now occupy will always be one of my most cherished possessions.

Yours truly, PETER RUDOLPH NEFF.

Ever since the day of the meeting the greatest kind of pressure has been brought to bear upon Mr. Neff to induce him to reconsider his step, and it would not surprise us to learn at any time that this resignation has been withdrawn. Mr. Neff is the second president of the college, having succeeded the late George Ward Nichols about ten years ago.

Mr. Frank Van der Stucken, who after September will take charge of the new Cincinnati Symphony Orchestra, will also occupy an important post in the College of Music, which seems to be on the eve of undergoing changes of great importance affecting its future, for with a new president, in case Mr. Neff refuses to reconsider, and a force like Van der Stucken the college will unquestionably become a more aggressive factor in the musical life of the West. We do not mean to convey that under Mr. Neff the college has not been a success, but younger men are naturally apt to be more militant than those whose age inclines them to conservative methods.

TSCHAIKOWSKY'S DISAPPOINTED LOVE.

PROFESSOR KASCHKIN tells in a Russian publication of a miscarried romance on the part of Tschaiowsky. The composer fell in love with an artist who was then on the operatic stage in Moscow, and having reasons to think that his sentiment had met with response he planned marriage. The opera company left Moscow for a season at Warsaw, when a telegram gave him the most unexpected information that his intended bride had wedded an Italian colleague. Tschaiowsky seemed rather hurt than dispirited over this defection. However, when the following year the lady appeared again on the Moscow stage, Kaschkin, who sat beside Tschaiowsky in the auditorium, noticed the latter's agitation and the tears that dropped from under the composer's eye glasses.

Seven or eight years later Kaschkin was an unex-

pected witness to a meeting between the two former lovers. Professor Kaschkin met the composer, who had just returned from abroad, at the Conservatory for the purpose of calling on the director, N. G. Rubinstein, who was just then engaged in conversation with a lady. The two gentlemen were conversing in the waiting room when the door opened to let out a lady, whose appearance caused Tschaiowsky to turn deathly pale and to jump up from his seat. The lady, on her side, on remarking him, gave a cry of surprise or anguish and tottered against the wall, helping herself along with her hand until she reached the exit door, through which she quickly disappeared. Tschaiowsky stood as if rooted to the ground during this painful minute, and then burst out in a loud but forced laugh, and said: "And I imagined that I loved her!" Rubinstein, who had followed the lady into the waiting room, stood there looking on in amazement at the touching scene which he had witnessed involuntarily.

WOMAN DISCUSSED.

A well-known woman player of the violin, Miss Currie Duke, a daughter of Gen. Basil W. Duke, of Kentucky, has been conversing in an interesting way with a reporter of the *New Orleans Times Democrat*. Miss Duke thinks that femininity is an obstacle, or, at least, a disadvantage, to the success of a musical virtuoso; but she thinks that "it is rather a woman's physical deficiencies than an abstract prejudice against woman as woman that militates against her success as a great musician." Her reason is that before one can reach the height of transcendental fiddle playing an immense amount of physical and mental labor is required in the way of practice and study. That is true, undoubtedly, about the work of fitting one's self to perform on the violin; but, after that preparation has been concluded, physical strength, brute power of the muscles on the masculine scale, still remains the foundation of virtuosity. The touch which is light without weakness, and the grand repose that distinguishes the master, are as dependent upon strength as are the direct exhibitions of power. Piano keys have never been skimmed over so airily as by the strong hands of Rubinstein. The sickly delicacy of Ole Bull, who often sank into such affectation, was executed by a giant's arm. No doubt the greater intellectual grasp which usually distinguishes men musicians over women comes partially from their greater resource of muscular strength and their larger margin of reserve force beyond the amount absolutely needed.

As Duke concludes, however, that "the greatest women have never even approximated, either physically or intellectually, to the strength of the greatest men." So far the evidence upon this point sustains Miss Duke. Women's day of equality is to come.

WE reprint the above from the New York *Sun* of Saturday last, and may add that while women's day of equality may come (and we hope it has reached us in many respects, if not in suffrage) it seems to be distant so far as the more profound features of music are concerned—say, for instance, composition. Great female composers have never and do not now exist. There are some very charming writers, but not great or profound ones, and for reasons that have been carefully discussed in these very columns. There is a philosophy, a psychology—a science behind it all, which we do not care to bespeak at present, or repeat.

In the reproductive department of music we have had great artists among women outside of the female song birds—the Linds, Malibrans, Pattis, Gersters (and Gerster was a remarkable singer in her day). Miss Duke is too young to have heard the Millanolas, and she probably never heard Arabella Goddard—of course not. To-day there are Fannie Bloomfield-Zeissler, Menter, Kleeberg, Aus der Ohe, Carreño, all artists of rank; and France boasts of Roger-Miclos, who has just returned to Paris after great successes in Germany. Maud Powell plays violin as artistically as most male violinists; not with the power of the great masters, but yet artistically, and that is, after all, all we desire. She has the fire, the inspiration, the temperament of the artist, as Camille Urso had it at her age.

While the "physical deficiency," as Miss Duke calls it, may militate against the power and the tone volume, it still is no bar to delicacy of the bow, to refinement of touch, to effective technic, to the intellectual grasp of the composition, to the poetic inspiration and to that knowledge of the art which ensures a correct musical interpretation and a recognition of styles, of schools and of periods.

Woman has no art at her command which offers to her such tremendous opportunities as music in nearly all of its spheres except the tenor, baritone or bass parts. She can even play the tympani, blow the trombone and, if necessary, the tuba, for the female lungs have wonderful resources and the ambrochure of women is naturally more delicate than that of men.

Physical and mental labor are necessary and no end of it; in fact the transcendental heights are only reached with such labor as is associated with genius, and as women are known to be workers we see no obstacle in their path as reproductive musical artists.

But as productive ones—well, only recently the most celebrated one of to-day, Augusta Holmés, had to succumb to failure.

GRAND OPERA FOR 1895-6.

ANTON SEIDL signed a contract last Friday, with Messrs. Abbey & Grau, to conduct certain performances of opera at the Metropolitan Opera House next season, the opening of which will occur November 18. Just after the contract was signed Mr. Seidl informed a representative of THE MUSICAL COURIER of the fact, and Mr. Abbey authorized the representative to say that it was true.

This is but in keeping with the editorial announcement made in THE MUSICAL COURIER as far back as February 20, and this paper was the first to prophesy the result, as heretofore stated. We quote from the editorial in question:

Mr. Seidl will conduct once a week next season, in the Metropolitan Opera House, a night of Wagner. We have been officially assured of this, and we warmly congratulate Mr. Grau on his policy, as he thus fuses hitherto inimical interests.

In the interview last week Mr. Seidl was led to remark that he was very much pleased indeed at the turn that affairs had taken. As to just what particular operas he might conduct he could not say, but no doubt his work would not be confined solely to German opera.

"In fact," Mr. Seidl asserted, "my contract stipulates decidedly that I shall give my attention to more than the operas that are to be performed in German."

Mr. Seidl expressed the belief that Beignani had positively decided not to return, and, he remarked incidentally, that possibly Mancinelli might not be a member of Messrs. Abbey & Grau's staff of conductors—a fact which might enable scrutinizing people to read beneath the lines and find Mr. Seidl's name down as the conductor for many operas not in German. Further than the facts already set forth Mr. Seidl courteously declined to commit himself, explaining that the program, so far as his functions are concerned, is not complete.

Mr. Abbey authorized the representative of THE MUSICAL COURIER to say that the firm was not in a position at present to put the names of the artists for the coming season in print. He asserted, however, that Jean and Edouard De Reszké would be members of the company, and that they would be cast for services in German opera as well as in Italian and French works.

For a long time past a number of persons, among them Mme. Lankow, have been busy at work obtaining signatures to a petition which requests Messrs. Abbey & Grau to give opera in German next season. The number of names signed amounted to about 2,000, and it was due in a measure to this fact that the firm concluded to act.

Again, in THE MUSICAL COURIER dated March 20 an article was published entitled "He Will Show Them the Way," and among other paragraphs contained in the article was this:

Lucky Damrosch! But he is deserving of the \$25,000 (some estimate it at \$30,000, but that is rather too high) that he will clear on his season. But for a fact he deserves it all. Any man who has the metal in him that will lead him to mortgage the roof over his head to obtain working capital is entitled to more credit than words can define. * * * Such is fate! Perhaps now Messrs. Abbey, Schoeffel & Grau wish that they had been "inclined to enter into the scheme in a proprietary sense." Again, perhaps this short season of Wagner opera in German will spur them to the duty of giving a supplementary season of German opera in 1896. If they do, must they not admit that Mr. Walter Damrosch showed them the way?

Mr. Abbey said that the operas in German would include Siegfried, Die Walküre, Tristan and Isolde, and no doubt, Die Meistersinger, Lohengrin, Tannhäuser and Der Freischütz. Some of these works, notably the last four named, will perhaps be given in Italian as well as in German.

The opera season proper will include fifty-two subscription performances, thirty-nine evening and thirteen matinées, and in addition the system of popular price operas will be continued every Saturday night. Mr. Grau informed the representative of THE MUSICAL COURIER that the plan had been a success beyond all expectations, as it gave people of moderate means a chance to enjoy opera at rates within their means. Mr. Grau sailed for Havre last Saturday by the steamer La Bourgogne, and Mme. Scalchi and Mlle. de Lussan went by steamer Campania. None of the other artists' names are found on Saturday's sailing lists. The De Reszkés, Mme. Emma Eames, Mlle. Drog, Mlle. Bauermeister, Mlle. de Vigne, Signor Tamagno, Signor Russitano and Signor Bensaude sailed a week ago on the steamer New York.

Mme. Melba, Mme. Nordica and Mme. Eames have not yet made up their minds whether they will return next season or not. Perhaps Mlle. Bauermeister may come, and Marie Brema's name is also mentioned as a possible candidate for the consideration of Messrs. Abbey & Grau. The production of German opera would seem to lead to the suggestion that such might be the case, unless Walter Damrosch should steal a march on the Metropolitan Opera House impresarios.

Reports are flying about to the effect that Walter Damrosch, who closes his season in Pittsburgh to-day (Wednesday), will make an opposition venture next season, and that he is in communication with a number of German opera singers now in Europe with designs toward that end.

At the present moment there is positively nothing definite in this respect. Everything is embryonic. The place to give the opera is a matter of prime importance. The Metropolitan Opera House is not available, and the Academy of Music, which is one of the best houses in New York for grand opera so far as stage opportunities are concerned, is out of the race, as the Sporting Duchess is to be put on in the autumn for a season's run.

There have been various newspaper statements made to the end that, in order to further the plans of Mr. Damrosch next season in the direction of the production of German opera, Mr. Andrew Carnegie has agreed to enlarge the stage of Music Hall, provide scenery and equip the premises with every modern facility for operatic work.

Mr. William S. Hawk, president of the Carnegie Music Hall Company, informed a representative of THE MUSICAL COURIER that the report was absurd.

"In the first place," said Mr. Hawk, "the alteration of Music Hall stage to afford it greater depth would be an impossibility, owing to the architectural construction of that portion of the building. Again, if such a step had been contemplated I should have been one of the first to hear of it. Oh, no; you may deny the rumor upon authority. There are no grounds for it. It is simply newspaper talk. There is not a word of truth in it."

True, Mr. Damrosch might give a season of German opera in the provincial cities with success, beginning in Boston. He might run a month there. Chicago, where he cleared \$20,000 during his short season, would be another good point. Cincinnati, Louisville, Pittsburgh, St. Louis would all help him along.

As far as artists are concerned Mr. Damrosch has not made any definite arrangements with the leading members of his company, which closes to-day.

Frau. Rosa Sucher, who sailed for Europe yesterday (Tuesday), informed a representative of THE MUSICAL COURIER that she had not signed with Mr. Damrosch for next season. Herr Alvary's operatic future, for the next ten years at least, is in the hands of Pollini, his Hamburg manager. Frau. Galski is under contract to appear in opera in Germany.

THE INDIANAPOLIS FESTIVAL.

THE Festival Association of Indianapolis has issued the prospectus for the coming festival. From this we learn that the Seventh Annual May Music Festival of Indianapolis will present a great array of famous artists and the most diversified programs. It states that the scope of these festivals is purely a public enterprise, and that the interest in them has grown from year to year until they are now classed among the musical events of this country. This is promised to be an improvement on all the preceding ones, more prominent artists having been engaged, and the size and trained chorus as well as the character of the works to be presented will contribute toward that end.

Among the artists that will appear are named Melba, Nordica, Julie L. Wyman, Jennie Patrick Walker, Gertrude May Stein, Rose Stewart, Ben Davies, Watkin Mills, Max Heinrich, W. H. Rieger and William H. Clarke. The Festival Chorus, under the direction of Professor Arens, will number 350, and the Boston Festival Orchestra of fifty musicians, under Prof. Emil Mollenhauer, will furnish the instrumental music. William H. Sherwood, pianist; Oliver Willard Pierce, pianist, and Van Vechten Rogers, harpist, will also have numbers allotted to them on the programs.

The Festival will give four evening and two afternoon concerts this season, and a purely Wagner program will prevail on one of the evenings. Extensive preparations have been made by the Festival committee with the managers of railroads, enabling vis-

itors to reach Indianapolis at reduced rates. The dates of these concerts are May 13, 14, 15 and 16.

THE MUSICAL COURIER will give a full account of the work done by the Festival Association in the issue following the festival.

ENCORES FOR AMATEURS.

THAT we are now nearing the period of the season when schools and conservatories give their closing pupils' concerts in public auditoriums incites to a few reflections on the subject of the inevitable encore.

The persistence of encore among amateurs has assumed the proportions of a vice. For every number on the program a pupil is not only permitted but encouraged to carry encores which sometimes run into the twos or threes. These are bestowed upon the audience at the faintest inducement, prolonging entertainments beyond the endurance of the most indulgent.

We are aware that amateurs should be handled with gloves, also that it will be urged that the audience is one of friends, and that as such their wishes have no right to be questioned after the manner of the professional paying house. It is quite true that each pupil is endeavoring to the satisfaction of his or her friends, but each pupil's friends are not the other pupil's friends, and a matter of polite consideration for the work of others to come should deter the singer or player from duplicating or triplicating their program number. What is giving unqualified delight to the home circle of one will be a protracted infliction to the friends of the others, not to mention the few outsiders who through some polite form of pressure are sure to be scattered through the house.

At a recent pupils' concert in a large hall here the program included twenty-two numbers, with an intermission of fifteen minutes between the first and second part. The concert began at a quarter past eight and with the first number began the encore too. The pupils in succession hardly made a pretense of leaving the stage, but kept up the encore system until the first half of the program was closed, at exactly a quarter to eleven.

The intermission was then supposed to take place, and in the second part eight pupils, who had not appeared in the first, were supposed to be heard. At this rate of progression how could they be heard? The concert would not come to an end until half past one in the morning. Report has not reached us as to how the affair ended, but it is safe to say that either the majority of the eight pupils withdrew from the exhibition or that they sang and played to empty benches.

The question is then one quite as much of unfairness to the pupils themselves as to any audience which may assemble to hear them. One sings or plays two or three times that another may run the risk of not being listened to once. The case cited is doubtless exceptional, but the average condition of things at pupils' concerts is always an undue lengthening of the program and a painfully poor showing for the pupils whose names come far down on the program.

If there were really any such thing as a sincere general demand for encore the case would not be urged against so strenuously. But when does it come? It is not impossible that an amateur performer will give pleasure enough to an audience to cause them to wish for more, but it is rare. Even should it transpire in a case of school exhibitions it should be dealt with discreetly in regard to the hour of the evening and the number to follow, and if necessary refused rather than compromise another student's chance. But if pupils will only assume a little more reserve, setting a higher price upon their talents, even though they be but amateurs, they will quickly find that the audience will be amply satisfied ninety-nine times out of the hundred with their acknowledging bow.

As it is, pupils will not wait to try the effect of a bow. They reappear with the encore instantaneously. The hand-clap of polite approval, or, quite as often, of indulgent sympathy, is received as a demand for more, until one is deluged ad nauseam. The insistence with which some fly back at the hint of a clap and give more and more suggests, when they stop, that they must have exhausted their repertoire, as if they had anything more left to sing or play they would do it. There seems no refuge against this repeating evil but that of a deathly stillness being maintained in the house.

Teachers should look to it that their pupils perform

their duty, no more. No matter how illy or bore-somely they sing or play they will always receive the hand-clap of friendly encouragement. To assume that this means a request for more is vulgar and an imposition on the audience, which no teacher of standing should tolerate; the rare cases where encore is really generally desired will be easily distinguishable, but an audience should be permitted the option of clamoring for its wants, when the teacher can at discretion advise the pupil to refuse or comply.

The present state of things leaves the outlook dreary. There is danger in laying one's palms together lest we shall be swooped on again. The blame rests with teachers who encourage so gross a breach of etiquette. When the friends of each pupil desire to hear them over and over again they can do so in private environment. To expect to do so when every other pupil's friends are waiting to hear them in a public building is a vicious monopoly entailing a series of inflictions which should be promptly repressed by a self respecting teaching community.

CHEAP OR POPULAR OPERA.

IT may be true, and no doubt Tennyson was an authority on the subject, because he was a poet, that "in the spring a young man's fancy lightly turns to thoughts of love." But it is equally true that in the spring the fancies of many men who are no longer young, but who are not old enough to know better, lightly turn to thoughts of cheap music. Of course they do not call it cheap music, because there is an unpleasant old proverb about things being cheap and nasty. They call it popular music.

The definition of the word popular as given by the Standard Dictionary, which the newspaper critics have praised so highly as being a fine popular dictionary, is comprehensive. The word is held to mean "Of or pertaining to the people at large; held in esteem or approval by people in general; suitable to the common people; adapted to the ordinary mind; not abstruse or technical." Thus it seems that while popular is a pretty expression and an embraceful term, it does not necessarily mean cheap.

Now in the spring popular music usually breaks out in the form of opera at low prices. It appears to be the logical deduction of the manager of this kind of enterprise that since the general public has had opportunities for some twenty weeks to hear the best possible performances of opera at prices ranging from \$5 down to \$1, it would like to hear by way of musical dessert some very poor opera at prices ranging from \$1.50 down to 50 cents. A moment's thought might suggest the hazards of offering 50 cent opera with 50 cent singers; but of course this is to be popular, and as we have already intimated popularity embraces cheapness, both before and behind the curtain.

It may be that the astute manager pictures to himself a vast and hungry public, with an insatiable appetite for opera in any form, walking up and down the streets around about the Metropolitan Opera House and shouting in lugubrious and discordant concert: "We cannot afford to pay your prices; we cannot; eheu! we cannot!"

No doubt it is this conception which makes proper the use of the word popular as meaning "of or pertaining to the people at large." Yet the astute manager might go to the Broadway cable car and be wise. That also is cheap, and it pertains with great industry to the people at large; but is it strictly popular?

It appears, in the light of history, to be extremely difficult to apply to cheap opera the second meaning of the word popular as given by the eminent authority which we have already quoted: "Held in esteem or approval by the people in general." Cheap opera usually starts off with the joyous rush of the giddy merry-go-round. The newspapers are full of talk about educational influences and the great joy that waits for the humble working people who shall hear Faust for the first time, and shall learn the sad and moving history of "a heart bowed down with weight of woe." The period of halcyon delight usually lasts about one week. Then the unpoetic Teutons, the sons of Jubal, who sound the loud timbrel in B flat o'er the tenor's alleged high C, rise up and issue a call for honest money—metallic, bimetallic or greenback. The astute manager, who is prolific in promises to pay, who is willing enough to give notes for notes, is so shocked by this unseemly demand that he closes the season then and there with a loud financial report, proclaiming that he has not lost any money. And all

this is because, for some mysterious reason, cheap opera, though at perfectly popular prices, is not "held in esteem or approval by the people in general." And this has been the history of spring seasons of popular grand opera all the way from Bach to Rosenbach.

The remaining definitions of popular, as set forth in the Standard Dictionary, may be dismissed without much ado. The word is declared to mean "suitable to the common people, adapted to the ordinary mind, not abstruse or technical." We dare say that cheap opera is suited to the common people, but the trouble is, so far as New York is concerned, that there are no common people. "Adapted to the ordinary mind"—yes, there are plenty of ordinary minds, but most of them occupy boxes at the Metropolitan, and consequently have no use for popular opera at cheap prices.

"Not abstruse or technical." Well, to be sure there is nothing abstruse about The Bohemian Girl or Il Trovatore except the plot. Nor can it be said that there is anything particularly abstruse about cheap opera in general, except the reason why men insist on trying it on the gentle and unoffending public. As for technical, it certainly cannot be called that, considering the fact that the first thing its performers generally do is to throw technic to the dogs.

Since cheap opera does not appear to be popular, nor yet even popular prices, what is it that urges men on to tempt fate in the soft springtime with these futile attempts? We are not referring now to certain well organized companies that supply a genuine want in small communities outside of New York, and are even welcomed at low priced theatres in this city, but to the sporadic and unsystematized experiments that always come to grief. This is one of the mysteries of the musical world, seeing that at this time of year, in the interim between the regular musical season and the summer concert time, it is almost impossible to induce people to listen to the best that money can buy.

SOCIETY AND THE OPERA.

WITH the close of the supplementary season of opera at the Metropolitan the last important note of the musical season has practically been struck. Opera has become the central feature of New York musical life, and even though it did not happen that events of musical importance closed simultaneously with the close of opera, the few straggling episodes in the musical world which might occur would be carried forward in an atmosphere of loneliness. The progress of opera casts a live glamor around, and events of minor importance catch a reflected glow when matters are in full swing at the Metropolitan. What we should do without the opera would be a question the musical world of New York could not readily make up its mind to answer. Happily it is not called upon to answer it. Opera in New York is now an established institution, and we not only look forward to next season with security, but with enlarged hope in the artistic promise of Messrs. Abbey & Grau to furnish the addition of the principal portion of the Wagner repertory.

In congratulating ourselves on this permanent outlook it would not be fair to lose sight of the part society—inartistic, heedless, systematically abused society—plays in the operatic scheme. One part which it does play and which is most liberally acceded to is the part of discarding the unities utterly, of blind slavishness to the "star" system, and an indifference which they do not care to conceal to any and every figure on the stage who is not the special song bird they are present to favor. Added to this they are accused with an amount of truth of not alone ignoring the performance themselves, but of distracting earnest listeners and frequently affecting both artists and the remainder of the house by laughter and chattering, not even hesitating to turn their back to the stage should it please them at the approach of a powerful climax. In a word, society is freely allotted the part of disillusionizing, vulgarizing and often insulting true art standards within the Metropolitan Opera House. "All their money does not entitle them to indulge their ignorance," say the earnest opera goers; but these same opera goers lose sight of the fact that it is all this same money which keeps the doors of the Metropolitan Opera House open.

New York society with all its faults is the self-constituted subsidy which enables Messrs. Abbey & Grau to raise the Metropolitan curtain, and without the subscription of society, which in New York is

the equivalent and more of the national allowance by which opera houses are subsidized in Europe, the musical people who resent society's behavior, and abuse it without art reason, would have no possible opportunity of hearing opera at all. The money of these people provides for Messrs. Abbey & Grau the necessary basis and clears the path of enjoyment for the large majority who forget that the opportunity to pay for their seat is, after all, a privilege purchased for them by a heavy instalment at the outset from the purse of this erring society.

What society takes back for its outlay is in sorrily bad taste nine times out of ten, no doubt. It accepts the Metropolitan as a social platform of positive rendezvous, and it gives its attention and applause solely to certain singers, let the occasion be worthy or the reverse. This is about the best it knows how to do. When it likes an aria or singer it listens, and when it does not it turns its back and talks. That it shows neglect simply because it feels it is the foundation upon which the whole structure rests, and that it has purchased the right to convert the opera into a salve if it pleases, would be a foolishly vulgar accusation. The facts are it is not remembering the money, but it is earnestly remembering that it is bored by the music, and New York society has not yet acquired the decorum of European cities, where fashionable people have the tact to assume an interest they may not always feel, but which serves graciously to preserve the illusions of others. Taken en masse New York society is unmusical and has not yet learned to conceal the fact, both of which faults the experience of more seasons may ameliorate at least, if not remedy.

In the meantime excuses should be made for it, and the opera goer who attends to drink in every note would probably feel more lenient if he kept before him the fact that society is the pivot upon which his operatic enjoyment turns and that the removal of its much abused aggression would mean for him no opera at all. A brief season of opera at irregular intervals might probably succeed without the backing of society's purse, but the regularly recurrent, prolonged season of opera to which we are now trained to look forward would without the patronage of our world of fashion hopelessly fall through.

Let us therefore accept indulgently a few prominent sins and acknowledge the helpful virtues of society with some thankfulness.

PAGANINI'S LETTERS.

TWO highly interesting letters by Paganini have been recently discovered. The great violinist wrote but seldom, hence they are rarities; he had no time for it, and what is worse, there existed a misunderstanding between him and calligraphy, not to speak of his contempt for orthography. It was, therefore, only when important interests demanded it that he would take upon himself the task, and this was the cause of these letters which he addressed to the lawyer Luigi Geremi, of Genoa, who was his adviser in money matters and almost his only confidant. We will only reproduce that portion contained in them relating to Paganini's artistic activity and its financial result. The first letter is dated Manchester, January 15, 1833. After mentioning some family matters he writes his friend that he would give him pleasure by forwarding half a million of francs. He does not wish to have this money invested in mortgages on account of the difficulties that may be encountered to come again into the possession of the capital, should necessity demand it, and also because oftentimes the interests are not paid punctually.

He says further: "The 7,000 frs. interest from the French bonds I have disposed of at 94, at the time of the outbreak at Lyons, and this transaction gives me much satisfaction, having gained by it 7,000 frs., as I had bought them when they were quoted 86.90. My cash amounts at present to £20,878 sterling, including the 1,000 guineas which I am to receive to-morrow. You must know that this is the amount I am to receive from the lessees of the theatres at Manchester and Liverpool for six concerts, three in each city, which began on January 9 and ended yesterday. The lessees won by this speculation £1,000; it would have been better had I taken two-thirds of the receipts, as I did in other parts, but it cannot be helped now.

"The infernal fanaticism which my instrument created at these concerts has determined us to give six other concerts next week; then I will receive two-thirds of the receipts. From these £20,878 sterling take £8,572 17s. 3d., and buy Piedmont bonds at 95, this will bring 12,500 lire interest. I give you also

authority to sell them, should there be a rise. Arrange matters so that I may take a rest for a year or two, to free myself from much that is disagreeable and makes me melancholy. The electricity which I experience when producing the magic harmonics disturbs me dreadfully. But when I shall be back in my home and with you, this will be the means of prolonging my life. Just think how many concerts I have given since I left London for Ireland. I began with a festival at Dublin, then in other Irish and Scotch cities, and finally back here to England. It gives a total of sixty-five concerts from August 30, 1831, to January 14, 1832. It must be noted that I was sick for five weeks, during which I gave no concert, so that I really played the sixty-five concerts in three months, during which I touched at thirty different cities, traveling in a coach and four in company with a singer, Signora Pietralia (whom I recommend to Impresario Granara for engagement next year, as she wishes to revisit Italy); also a certain Maestro Cianchettini, a violoncellist. Then I had a secretary who went in advance to prepare the concerts. I have also with me an imbecile as a porter and a very good servant, and a good coach, which I hired in London. You cannot conceive how expensive this traveling is; but later on I will tell you all; it will make your hair stand on end.

"Had I come to London twelve years ago it would have been an easy matter for me to become rich, but to-day the far reaching distress is beyond comprehension. It was necessary for a Genoese to come here to make them open their purses. You may laugh! *** People are not asking any more if they have heard Paganini, but they ask each other whether they have seen me. To tell you the truth I am angry that the belief has spread among the people that I was possessed of Satan. The newspapers speak so much of my physique, and this is what creates the great curiosity. I embrace you and press you to my breast.

"Your sincere friend, NICOLÒ PAGANINI."

Is not this just like Paganini? Not a word of his artistic achievements and triumphs, only complaints of the hard times, which allow him to lay aside only half a million francs! He understands the banking business thoroughly, as if instead of the G string he had studied only the financial reports. The expensive traveling in England made the deepest impression on him, and he promises to tell his friend on his return not only of the land, the people and the artistic life in England, but of the torturing expenses prevailing in that country.

In the second letter dated London, September 17, 1832, he writes his friend that he had bought at Sheffield for 24 guineas, scissors, razors, penknives and other such steel ware, which he had sent him several months previous. He had not received an acknowledgment of receipt up to date, which caused him the greatest anxiety, as the articles had cost 24 guineas and they were of the finest steel. He wants him to write at once whether he had received them, that in reality they were worth more than the amount that he had paid, that he had only been able to buy them so cheap because he was Paganini, &c. "My cash represents now only 200,000 frs.," he wrote; "that is, 56,000 frs. of the 40,000,000 French loan of Baron 'Roskilde,' and 150,000 frs. in English banknotes, which I will exchange personally when I reach Paris, as it is more advantageous there on account of the discount and because I do not want to have anything to do with the brokers. I hear that De Giovanni has the secret to surpass me in some pieces; he had better leave Bologna at once for Vienna, Paris and London to receive his deserts. Oh, see what I have accomplished with a piece of wood! How many are there that cannot gather in even a million with a piece of wood!"

This seems to be Paganini's pride. He had gathered in several millions with a piece of wood. In 1834 the great virtuoso left the career which proved so remunerative to him, and in the following year he was attacked with the nervous affection to which he finally succumbed after a long term of incessant suffering.

G. Waring Stebbins' Concerts.—To-morrow evening and on May 23 G. Waring Stebbins will give two recitals of French organ music in the Emmanuel Baptist Church, Lafayette avenue, corner St. James place, Brooklyn. The program for to-morrow's recital will offer a first audition of Guilman's Sonata No. 5, in C minor, which will be the opening number. The other numbers will also be compositions by Alex. Guilman—Noël Ecossais, Marche Nuptiale, variations on the Stabat Mater, adagio from symphony cantata Ariane and fugue in D major.



BOSTON, MASS., May 5, 1895.

THE Boston Women's Orchestra gave a concert in Bumstead Hall April 30. The orchestral pieces were Schubert's overture, Rosamunde; In October, from MacDowell's suite (first time in Boston); Vision, H. Hofmann (first time in Boston), and the vorspiel to Hänsel und Gretel (first time in Boston). Miss Lillian Chandler played Mendelssohn's violin concerto, and Mr. Phippen played for the first time in Boston his piano concerto, which I believe you have heard in New York.

Not that all the players in this orchestra were women. The conductor was a man, Mr. Arthur W. Thayer. The other males were 1 double-bass, 1 flute, 2 oboes, 2 bassoons, 4 horns and 1 trombone. The young women of the orchestra were thus distributed: 14 first violins, 14 second violins, 5 violas, 5 cellos, 3 double-basses, 1 flute, 2 clarinets, 1 trumpet, kettledrums.

Now you know Mr. Phippen's concerto, and you also know the marked ability and sincerity of Miss Chandler. You will take it for granted, even if you have not heard it, that Hofmann's Vision is poor, wishy-washy stuff. Let me say concerning the performance only this: The concert was most gratifying to the friends of the orchestra, for it displayed the proficiency of the members and gave promise of even still better work in ensemble. The strings were excellent. The first clarinet was a surprise and a delight.

Let me repeat the statement: The first clarinet was a surprise and a delight. She has not yet fully mastered the secret of tone, but she shows already a skill as well as a temperament that many male players might plume themselves upon.

If I were a potentate of some Eastern land that knows not the sight of the cricket bat, the label of pale ale or the name of Victoria, it would be my pleasure of an evening to call in the musicians. The women—for they should all be women—would enter humbly and make obeisance. Women players, players upon the ravanaston, the saroh, the rebab-el-moganny, the nauga and the nanga, the sannhinn and the boulou, the kasso and the valiha, the chikara and the kuitra, the sousounou; all sorts of flutes, as the huayllaca, the souffarah, the guesba, the djaouak of rosewood and pierced with seven holes, the zummara and the ty. Not to mention the khudra ghanthâ that marks the time for twinkling feet; not forgetting the nupura.

There should be no athletic, strong-minded trombonist, no "female cornetist." The acid oboe suggests the querulous, scolding, exacting matron or maid of tough years.

All instruments should be heard that rest upon the breast, are caressed lovingly, or are swept by an errant lock of hair.

But the one supreme favorite should be the clarinet girl, and to her would I give much, yea even unto the half of my kingdom. Eulollah lips the clarinet!

Mark you the intimacy of girl and instrument. The clarinet is nearer and closer to her soul than is the violin. She breathes into it the breath of life. It feels the gentle warmth of her mouth, it awakens, it glows, it tells of melancholy longing, it takes courage, it sings of love, it exults proudly and passionately, responsive to her clinging touch and palpitating kisses. Eulollah lips the clarinet! The other players have left the royal presence. They suspect that the supreme strain brooks no thought of possible rival; they have been told that the solo of solos disdains accompaniment. And he that remembers the melody, gurgling, gushing, throbbing, dreams of the love-frenzy of the Tenth Muse: "I have no utterance left, my tongue is broken down, and straightway a subtle fire has run under my skin, with my eyes I have no sight, my ears rings, sweat pours down and trembling seizes all my body; I am paler than grass, and seem in my madness little better than one dead. But I must dare all, since one so poor ***" Ah, why is this ode "mixed with fire" a fragment? Why is it that we have the complete works of Mrs. Lydia Huntly Sigourney, of Norwich, Conn., and know not the full sweetness and power and radiant glory of Sappho, the little dark woman with black hair and beautiful smile?

Eulollah lips the clarinet!

Miss Julia Geyer, however, is a pianist. She played in Union Hall the 2d. Assisted by Mr. Anthony Stankowitch, second piano, she played Grieg's concerto. She also played these pieces: Prelude, E minor, Mendelssohn;

Poème Erotique, Little Birds, To the Springtime, Grieg; Serenade, D minor, Rubinstein; mazurka and polonaise, E major, Liszt; Without Haste, Without Rest, Foote; Spinning Song, Flying Dutchman, Liszt; etude, C sharp minor and andante spianato and polonaise, Chopin.

Miss Geyer, who, as the program announced, is soon to set sail for Europe, made a very pleasing impression. She did not fully fathom Grieg's Poème Erotique, the eroticism of which is decidedly Scandinavian, not Southern; she did not declaim the opening measures of the polonaise by Liszt with the pomp and the queenly authority that were to be desired, but how admirably she played in many respects! Her scale passages, her arpeggios were clear, crisp, unlabored; her pianissimo carried; her strength was never Amazonian; there were proofs galore of her fine feeling, her musical intelligence. Nor was there about her the atmosphere that surrounds the "favorite pupil." She played unconsciously, as though she enjoyed the music.

Here is some gossip about the Symphony Orchestra. I do not vouch for its accuracy. The contracts with two of the double-basses will not be renewed next season, and there will be a change in the second bassoon. There was talk of Mr. Molé traveling with the Melba-Adamowski combination, but I understand he has decided to remain in the orchestra.

Mr. Adamowski has resigned, and when I say Mr. Adamowski I mean Mr. Timothée Adamowski of course; for although he may have brothers enough to form a complete orchestra, there is but one Adamowski. I am told that the string quartet which bears his name may not be disbanded; that he may stay in Boston a few months during the season.

No doubt these Melba-Adamowski concerts will be successful pecuniarily, for booking engagements was an easy task. Yet I question the wisdom of Mr. Adamowski's course. He is a great favorite here with that species of music lover once described as the *matinée chippie*, and there is really no one to take his place, not even to oblige Mr. Paur.

Mr. Adamowski will be missed by more mature and sincere lovers of music. His Quartet has improved steadily, and he himself is not afraid of novelties. He has introduced to the public pleasing chamber music, and even when some of the novelties did not please there was at least the pleasure of being able to say "No, I do not like it."

The Kneisel Quartet left Boston yesterday for Chicago. It will give concerts in Chicago, Detroit, Toledo, Cincinnati.

While there is gossip let me add that Mr. H. W. Parker, who in spite of his duties at Yale is still the organist at Trinity, in this city, will go to Europe in July.

The Cecilia gave the last Wage Earners' concert of the season the 1st and the subscription concert the 2d. The program was made up of part songs, duos by Vogrich, Mendelssohn and Caracciolo, sung by Miss H. S. Whittier and Miss Louise Bruce; and songs by Mackenzie, Sieveking, Horrocks, D'Albert and Clay, sung by Mr. Max Heinrich. I am told that the singing by the chorus was delightful throughout the evening.

At this concert, Rose and Otilie Sutro made their first appearance in Boston. Let me quote from Mr. C. L. Capen's review that was published in the *Journal* of the 3d: "Their selections included a fugue by Mozart, rondo by Chopin, theme and variations by Brahms, and in response to an encore, a scherzetto by Chaminade. The sympathy existing between the two artists was very impressive; nor does it seem too much to add that it was simply perfect. Each pianist seemed as if playing from the other's heart and thinking from the other's mind, and giving expression to the thought and feeling of the other with a beauty of touch and refinement, delicacy and breadth of style that were thoroughly charming. There was no rough treatment of the keyboard, but the fingers caressed it, and there came forth a cantabile such as one seldom experiences from the piano."

I have forgotten to mention that at a concert given in Association Hall April 29 in aid of worthy students by the orchestral class and advanced students of the New England

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Conservatory a prelude and double fugue for the piano by Mr. C. P. Lamar was played by Mr. W. D. Strong. Mr. Lamar is a member of the composition class, and I understand that he is blind. The work is well made and free from pretence or desire to compel admiration by stunning the hearer. At the same concert Mr. A. R. Frank, a man with a fine voice, sang an air from Handel's Orlando, and Miss Rennyson and Miss Reese gave pleasure in song. Miss Stovall played piano pieces by Liszt. There were duos for violin by Dancia, played by Messrs. Kennedy and Oakman. The orchestral pieces, conducted by Mr. Mahr, were Haydn's Symphony in G, No. 13; Eilenberg's Sandman, and a march by Friedemann.

The police commissioners have decided to refuse a beer or liquor license to proprietors of restaurants who engage bands, Hungarian, German, American or Irish. Of course this edict was not launched against the promenade concerts. The distinction seems a strange one.

What "tommy rot," as Mr. Joe Howard, Jr., remarks, the edict is! By what process of reasoning did the sages arrive at the conclusion that music in a restaurant bred and fostered immorality. The logic reminds me of that used by the negro clergyman Jones in Cleveland when Artemus Ward heard him years ago: "Whar there's dancing there's fiddling; whar there's fiddling there's unrighteousness, and unrighteousness is wickedness, and wickedness is sin! That's me—that's Jones."

Music, it appears, attracts immoral women. Music therefore tempts men who may thus be induced to speak to the frail sisters, although without music they would never think of such injudicious conduct. But at some of the leading hotels in the city you see in the public supper rooms couples engaged in earnest conversation that often no doubt leads to naughty deeds.

I know well one of these restaurants that has been required to dismiss its band. While the band was there it was a quiet, decent place; I say quiet, but I will admit that the band at times made considerable noise. At a very reasonable price people of moderate means could eat, drink and enjoy a concert. If loose women were there, they did not display their signs. I doubt if any man was ever accosted in the place. I swear with my right hand upraised that I was never thus distracted from the contemplation of the microcosm—don't set this up microbes—in a glass of beer. But I forget; I am getting old and gray, and I am fat. I'm "aiblins nae temptation."

Seriously, why should such things be in an enlightened age? I know of no country in the world where there is such trampling on what are called private rights as in the free and independent United States.

There are too few concerts of general or particular interest. I think that next week will be a convenient time to tell you Jules Laforgue's version of the story of Lohengrin, son of Parsifal.

PHILIP HALE.

Boston Music Notes.

May 7, 1895.

The Misses Rose and Otilie Sutro, ensemble pianists, played for the first time in Boston at the Cecilia concerts of May 1 and 2 in Music Hall.

A concert was given in Bumstead Hall by the Boston Women's Orchestra, composed of forty-eight musicians, with the assistance of ten players from the Symphony Orchestra. The program included a piano concerto by Mr. Joshua Phippen, the solo being played by the composer; Miss Lillian Chandler played the Mendelssohn concerto for violin and In October, by E. A. MacDowell. The orchestra is under the leadership of Mr. Arthur W. Thayer.

There was a musical service at the Old South Church, when in addition to the regular choir of the church Mrs. Jennie Patrick Walker, Miss Gertrude Edmonds, Mr. J. H. Ricketson and others assisted. Mr. Ricketson sang the tenor solos in Mendelssohn's Hymn of Praise. Mrs. Walker and Mrs. Tippet were the soprano soloists. The organist and director was Mr. Carr. The church was crowded.

At a concert given on Monday evening in Copley Hall, Boston, at the opening of the Exhibition of Caricatures, Mrs. George H. Stoddard, Miss Ethel Hyde, Miss Laura Webster, Mr. Eliot Hubbard and Mr. Frank Rogers were the soloists. The program was selected particularly with a view of not being too serious, as the occasion was entirely a social function. It was remarked by many present that Mr. Hubbard sang unusually well; in fact all the artists received most warm acknowledgments of their excellent work. Miss Hyde was heard to much better advantage than in the concert earlier in the winter, when she was suffering with a bad cold and sore throat. The local composers whose works were represented were Clayton Johns, Mrs. H. H. A. Beach, Mr. Ed. A. MacDowell and Mr. George W. Chadwick.

Mr. B. L. Whelpley will give a piano recital at Chickering Hall Saturday, May 11, at half past 8 o'clock. The program is an interesting one.

Mr. Arthur Foote sails for Europe the last of May with his family and a party of friends, to be absent until the fall.

Mrs. Foote will remain in Europe with her daughter for two years or more.

At the concert given at Miss Chamberlayne's school, Mr. Arthur Foote and Mr. F. W. Wodell were the artists. Although not long a resident in Boston, Mr. Wodell has made many friends by his singing, and this concert added another to his list of successes. Here is the program:

Prelude in E minor.....	MacDowell
Berceuse.....	Grieg
Rondo in E flat major.....	Field
Love Came Forth.....	Mr. Arthur Foote.
Spring Night.....	Brahms
Nocturne in G minor.....	Mr. F. W. Wodell.
Menuet Italien.....	Chopin
Etude in D flat major.....	Mrs. Beach
	Liszt
A Violet in Her Lovely Hair.....	Mr. Foote.
Creole Lover's Song.....	J. B. Campbell
Lullaby.....	Dudley Buck
	Dennée
Gavot in B minor.....	Mr. Wodell.
Mazurka in B flat major.....	Bach-Saint Saëns
Isolde's Liebestod.....	Scharwenka
	Wagner-Liszt
	Mr. Foote.

Plans of Prima Donnas.

MME. LILLIAN NORDICA said during an interview last week that she had not yet signed any contract with Messrs. Abbey & Grau, not being able to come to terms with them. "Whether or not I shall sing *Elsa* to M. Doeme's *Lohengrin* in Paris," she said, "I have not decided. I shall sing at about a dozen festivals in this country and then sail for Europe on the Etruria on May 25. Early in July I expect to go to Bayreuth to study Wagnerian roles, particularly *Brünnhilde* in both *Die Walküre* and *Siegfried*. During October I shall make a tour through Germany, but after that my plans are really not settled."

The M. Doeme referred to is Mme. Nordica's intended husband, who has just been engaged for three years at the Grand Opera House, Paris. He will make his debut in *Lohengrin* in November.

Mme. Melba is at present studying two new rôles, in which she will be heard next winter—*Manon*, in the opera of that name, and *Eva* in *The Meistersinger*. She sails for Europe on May 16, where she will probably sing in London and then goes home to Paris. After the season is over she does not sing a note for six weeks, giving her voice entire rest. She says she feels like a school girl out on a holiday.

Melba comes of a very talented family. Her father—a strict Scotch Presbyterian, by the way—has a fine voice, while two of her sisters are respectively artist and author. Her younger brother, only just seventeen, has a fine voice that may one day be heard on the public stage, as Melba intends he shall have the best possible training.

Denver Festival.—The National Educational Association, of which the following are the officers: President, N. Coe Stewart, Cleveland; vice-president, Geo. Carothers Young, Salt Lake City, Utah; secretary, Mary A. Grandy, Sioux City, Ia., will meet at Denver, Col., July 10 and 11. The following are the exercises on the first day:

Annual Address of the President.....	N. Coe Stewart
The Purpose of Music Study in the Public Schools.....	Hon. F. F. White, Cincinnati, Ohio
How Pupils Learn to "Know" and to "Do" in Music.....	Mr. C. H. Congdon, St. Paul, Minn.
A Course in Music for the Public Schools.....	Mr. A. J. Gantvoort, Cincinnati, Ohio
Children's Voices.....	Miss Linda M. Hawn, East Sagaw, Mich.
Children's Songs.....	Miss Fanny Arnold, Omaha, Neb.
A Class in Song Singing, with Paper.....	Mr. Whiteman, Denver, Col.
A Method of Introducing and Drilling Tones.....	Mr. S. H. Lighter, Youngstown, Ohio
General Discussion of aforesaid papers, new topics, &c.....	Discussion opened by Supt. Treudly, Youngstown, Ohio

Thursday, July 11—1:30 P. M.

Relation of Music to Other Branches of Study.....	Miss Sarah L. Arnold, Minneapolis, Minn.
The Mechanics of Music and the Brain of Music.....	Dr. Theodore F. Johnston, Cleveland, Ohio
Voice Harmony.....	Mr. H. E. Holt, Boston, Mass.
Class Showing Methods.....	Mr. Herbert Griggs, Denver, Col.
The Obligations of Boards of Education and of the State to Provide for Best Development of the Children.....	Maj. W. F. Townsend, Pueblo, Col.
A Lesson in Time and Tone Lengths.....	Mr. N. L. Glover, Akron, Ohio
General Discussion.....	
Report of Committee of Twelve on Children's Songs.....	

The programs will be interspersed with fine music provided by the local committee of Denver.

The meetings will be held in the First Baptist Church, which has the largest organ in Denver. The papers are by the leading educators of the United States, and there is the prospect of a most excellent meeting and of an immense gathering.

Mr. H. M. HIRSCHBERG,

Will Open a

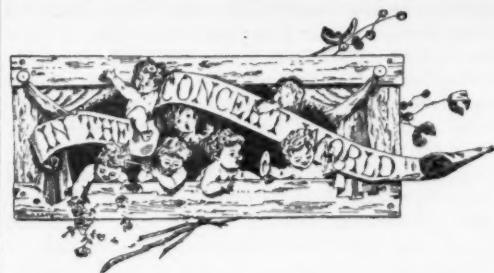
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THE week opened on Monday afternoon with a novelty in the shape of a Mozart concerto for three pianos with orchestra, played at the New York College of Music, 128 and 130 East Fifty-eighth street, by three pupils of the college and the orchestral class, under the direction of Mr. Van der Stucken. It was the first performance of the work in America, which has of course been heard in Leipsic, if not at other European musical headquarters. Mr. Van der Stucken unearthed it here. The piano partition was given to the three pupils, who in a musicianly way prepared it themselves, so that Mr. Lambert's first hearing of the work was at the rehearsal on Monday afternoon. It went without a hitch, although the affair being semi-private it would not have been unexpected had several gaps and stops presented themselves. Mr. Van der Stucken rehearsed it several times, and has sailed for Europe with the idea that Mr. Lambert may give it shortly at a public concert.

Miss Ada Smith played first piano, Miss Campbell second, and Miss Clara Gotthelp third. The students had a right to be satisfied with their excellent ensemble, which was remarkable as being attained without teacher's help. As for the work itself, it presents such slim material for each piano that it means little, if anything, more than good work for one being partitioned into three. It is written in F major, with the movements allegro moderato, adagio and presto successively. Except in the cadenzas the small but tuneful, precise and sonorous orchestra swallowed up the imposing collection of pianos a good deal, but if you strained the ear and also the eye it might readily be known that the pupils were always true to the attack and did not fail Mr. Van der Stucken's beat any more than did the capital little orchestra. When the pianos got their chance alone they came out with nice Mozartean clarity in phrases that left no novel impression beyond that Mozart had chosen to liquidate them so generously. The cadenzas were admirable. It is hardly likely that Mr. Lambert will give the concerto again, since it is a work nowadays rather of curiosity than interest.

There was a farewell atmosphere about the afternoon, inasmuch as it was the last time Mr. Van der Stucken would raise his baton in New York prior to leaving for Cincinnati. He worked with as much zeal and energy as though he were taking up his excellent class for the first time.

On Tuesday evening a musicale was given by Mr. Alexander Greer, bass, assisted by Mr. Karl Feininger, violinist, and others, at Jaeger's, Madison avenue and Fifty-ninth street. Mr. Greer sang Mattei's *Patria*, and with Miss May Rankin, Goring Thomas' duet, *Night Hymn* at Sea, in an even, sonorous voice, with a fair amount of musical quality. The violin solos by Mr. Feininger, which included the finale from the Mendelssohn concerto, were played with good taste and adequate technic. Some zither solos by Mr. Valentine Hamilton Muller captured the taste of the audience beyond most of the other singing and playing done, and beyond doubt this young performer is qualified to give plenty of enjoyment to lovers of zither music. A young soprano, Miss Marie Louise Day, with a really brilliant voice, sang a solo of Mattei's, but with such exaggerated prolongation of tone and such theatric mannerism that she spoiled the effect of what otherwise might have been enjoyable singing. Her voice is well worth the trouble of studying to correct and subdue her mistakes of delivery and manner, which at present are in bad taste. There was a pretty little audience present.

Mme. Eugenie Pappenheim gave a concert on Tuesday evening at Chickering Hall with a long list of her vocal pupils. They hailed from various neighboring cities as well as from New York itself. Those who sang fairly well were in the minority. Mrs. Emilie Schneeloch-Busse and her sister, Mrs. Emma Schneeloch-Bacon, showed the most careful production and finish. Miss Helen Bertram sang a waltz song by Meyer-Helmund in a good vibrant soprano, but with an exaggerated posing and freedom of gesture altogether out of place. Mme. Pappenheim evidently encourages this in what she considers her advanced pupils, and probably regards it as easy stage deportment. The

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regular accompanists were Mr. Joseph Poznanski and Mr. Henri Weil. There was a large audience present, and the Schneeloch sisters were warmly encored after a Brahms duet, which they quite deserved to be, as it was the best singing of the evening.

The Amicitia Orchestral Club (amateur) gave its second invitation concert of this season on Wednesday evening, May 1, at Chickering Hall. Mr. S. Van Praag conducted the following program:

March, Amicitia.....	Wiegand
Overture, Stradella.....	Plotow
Song, A Summer Song.....	Chapman
Miss Rosalind Cobin.	
Duet for violin and piano, La Pée d'Amour.....	Raff
Messrs. W. F. Boothe and Max Liebling.	
Ballet music, Faust.....	Gounod
Overture, Semiramide.....	Rossini
'Cello solo, Andante and Tarantella.....	Hollman
Mr. Joseph Hollman.	
Entr'acte, La Colombe.....	Gounod
Gavot (for strings), Pizzicato.....	Latann
Hers an Herz.	
By request.	
Songs—	
Slumber Song.....	Macaulay
Ethel Waltz Song.....	Miss Rosalind Cobin.
Valse, Toujours ou Jamais.....	Waldteufel
By request.	

Miss Cobin, who was unable to appear, was satisfactorily replaced by a young soprano, Miss Annie Sweet, who sang Massenet's Plus Grand Dans Son Obscurité, a solo too massive for her, but which yet could not conceal that she has a pure and flexible voice which would be heard to advantage in less ambitious work. There is seldom anything new to say of Joseph Hollman. He always breathes and sighs and sings with the same incomparable sentiment, and can hold an audience spellbound with the magic etherealism of his tone. There can hardly be any gainsaying that the ethereal is the potent side of Hollman's playing, although he lacks not virility and can rouse as well as melt the spirit, but it is in dissolving the emotions that Joseph Hollman is unique.

As to the orchestra, for an amateur organization it calls only for unqualified praise. It is excellently balanced, admirably rehearsed and plays with spirit, taste and precision. Good judgment was used in the preparation of the program, which, excluding symphonies, suites and other large works, classic or modern, which prove rocks on which to founder for amateurs as a rule, presented only music of a comparatively simple, yet standard character which the young men were able to master smoothly. Works of the character of the Faust ballet music go far enough in difficulty to claim commendation for any amateur orchestra when given well. This ballet music was played admirably the other evening, with delightful rhythm and a good deal of true finesse. The tone of the band is pure and its attack decisive. How much better is a Waldteufel waltz well played than a symphonic movement butchered was well emphasized, and whatever the orchestra played was so inspiring and smooth that it gave genuine enjoyment. The following is the personnel of this exceptionally good amateur musical club:

Clifford Smith.....	President
Lewis W. Goerck.....	Vice-President
Chas. E. Lauten.....	Secretary and Treasurer
Executive Committee—George Gemunder, Henry Weil, A. R. Friedlander.	
Violins—Max E. Bernheimer, Concertmeister; W. F. Boothe, J. Brunner, J. M. Bland, W. Bachman, J. W. Cromie, M. J. Fehheimer, L. W. Goerck, Geo. Gemunder, A. R. Hochater, Jacques Joel, George M. Levy, W. J. Mathers, E. J. McGanney, E. H. Nordlinger, Wm. Raab, Jr., Clifford Smith, C. E. Schafer, E. Schafer, M. Schnaier, H. B. Shaw, M. D., F. H. Schmidt, A. P. Tannert, F. Townsend, H. Weil, L. Wetzler, S. Wesley.	
Violas—W. L. Burkhardt, Jr., P. Coste, Aug. Smith, S. Worms, W. A. Burrows, F. W. Flint, I. Goldsmith, C. Koch.	
Violoncellos—O. D. Binger, A. R. Friedlander, P. Litthauer, K. Murchison, Jr., J. L. Hatch, M. D., J. Liebling, R. Schnaier.	
Basses—A. C. Gildersleeve, W. MacCabe, A. D. Prince, P. Daeubler, William Barth.	
Oboes—L. A. Ramage, A. H. Vom.	
Flutes—A. Fuentes, S. Bachman.	
Clarinets—T. J. Mitchell, F. Lincoln.	
Bassoons—O. M. Cumming, G. F. Nottier.	
Horns—Chas. E. Lauten, E. E. Gould, H. Shilstone, F. Oliver.	

The hall was crowded to overflowing, and the standers, ranged in rows four or five deep round both parquet and balcony, continued onto the lobbies and staircases, where they stood it out in a compact mass. Several hundred people, unable to penetrate this blockade, even could they reach any haven by so doing, had to turn away. Such a sized audience would fill a hall like Carnegie quite comfortably, and it seemed a pity that the band's musical measures were forced to be missed, through overcrowding, by so many of their friends.

On Monday afternoon, the 20th, the New York Ladies' Quartet, a new vocal organization, gave the last of its four recitals at the Hotel Waldorf. The members are Miss Elizabeth Gaffney, Miss Laura H. Graves, Miss Emma E. Potts and Miss Zora Gladys Horlocker. Mr. Richard T. Percy is the accompanist. The programs of these four recitals have been well arranged and musically sung, and if the assisting artists continue on the same level, able to lend the same interesting variety as at the recitals of this season, there should be a good footing for the quartet in the season to come.

On Wednesday afternoon, in the ball room of the Hotel Brunswick, Mr. Joseph Pizzarello gave a recital with his piano pupils which gathered quite a large and recherché audience. The pupils were assisted by Miss Florence Mulford, a young and promising contralto who hails from the West, and by Mr. Purdon Robinson, baritone. The pupils who were heard were Miss Laura Peabody, Miss Lena Worden, Miss Ethel Inman and Miss Flora Merry. Miss Hilda Buhl was unable to be present.

The pupils played with taste, grace and a nice clear technic works of Chopin (including the C sharp minor Polonaise and G minor Ballade) and of Schumann, Neff, Moszkowski and Chaminade. They were at no time over-weighted, but played their numbers with ease and confidence. After the interest of their work, which met with its due share of applause, the group of artistically sung songs of Parker, Rubinstein, Cowen and Gounod, by Mr. Purdon Robinson, appealed largely to favor. He certainly sings with great sympathy and refinement.

Another of the interesting musicales in fashionable entourage was that given at the Waldorf on Thursday evening by Mr. Thomas Evans Greene, tenor, assisted by Mrs. Katherine Bloodgood, contralto; Mr. Townsend H. Fellows, baritone; Mrs. Helen Ranger, recitationist; Mr. Victor Kizdö, violinist, with Mr. Sumner Salter and Mr. Will E. Taylor at the piano. We print the program:

Cujus Animam (Stabat Mater).....	Rossini
Mr. Greene.	
O Don Fatale—Don Carlos.....	Verdi
Mrs. Bloodgood.	
Salve Regina.....	Dudley Buck
Mr. Fellows.	
Recitation.....	Selected
Mrs. Ranger.	
Serenade.....	Schubert
Mazurka.....	Zarzynski
Mr. Kizdö.	
Adelaide.....	Beethoven
Piercing Eyes.....	Haydn
A Song of Sunshine.....	A. Goring Thomas
Mr. Greene.	
Ave Maria.....	Schubert
Who is Sylvia.....	
Mrs. Bloodgood.	
Lied des Zars.....	Lortzing
I am the King.....	Henricson
Mr. Fellows.	
Recitation.....	Selected
Mrs. Ranger.	
The Holy City.....	Stephen Adams
Mr. Greene.	

Everything went off with success, and there was a goodly sized and smart audience present. Mr. Greene is a really pure-voiced tenor, who is thoroughly in earnest at his work. Mrs. Katherine Bloodgood is worthily a favorite, singing always in full, round tones that are purely satisfying. As for Mr. Kizdö, it is a pity he does not see fit to modify somewhat his weirdest of weird mannerisms. In tone and technic he has advanced steadily in a few seasons, but in bizarre methods he has kept equal pace, and obviously desires to cultivate the fantastic in his style. His technical resources are satisfactory enough if he would bring more moderation of method to combine with them.

The Glee Club of the University of the City of New York gave its second private concert of this season on Thursday evening last at the Madison Square Garden Concert Hall, under the direction of Mr. A. D. Woodruff. Mrs. Julie L. Wyman, mezzo-soprano, and Miss Geraldine Morgan, violinist, assisted; Mr. Caryl Florio was at the piano and Lander's Orchestra, hidden behind a wall of palms and ferns, discoursed charmingly insidious waltz strains and light opera tunes of swaying rhythm between the waits. The audience was large and fashionable, as it is the custom of the club to attract. There were gay gowns and pretty foliage, forming a harmonious and enlivening picture, and aside from the merits of the music, things all bore an aspect of chic.

The club sang Marschner's Freedom in Song, Chadwick's Song of the Viking, Abt's Spirit of the Woods, Hiller's O World, Thou Art Wondrous Fair, Schumann's Ritournelle and two groups of college songs. They sang admirably. Their body of tone is full, pure and accurately balanced, and Mr. Woodruff has trained them to modulate it to a nicety. We have heard from no club lately more melodious song with as delicate nuance as the University gave in Schumann's Ritournelle. It was artistic and finished to a degree, and did not fail in its impression on the house, which vigorously redemanded it. The tone was shaded with the finest sense, and the delicate perception shown of

the beauties of this brief choral gem placed the club in its best light. Later when these same well trained voices rang out with fine, fresh, young masculine spirit in songs like Here's to Good Old Yale, Drink Her Down, Drink Her Down, throwing all their bold, free force into the measures, the contrast that had been acquired through good choral training was made markedly manifest. The University Glee Club carried itself with honor at this concert, and much credit is due their leader, Mr. Arthur D. Woodruff.

Mrs. Wyman sang a group of Ethelbert Nevin's songs, and another of the modern French school in which she shines with such special charm. There is a luxury in hearkening to the luscious ripeness of her tones, and tenderness and passion breathe in every phrase. She sang Lacombe's Bon Soir Mignonne with fascinating charm, and how delightful was Massenet's Ouvre Tes Yeux Bleus! Few can sing these French songs like her. She is not so felicitous with an English text, her pronunciation by strange contrast to the liquid roundness of her French being crude and thin. For one encore she sang within low contralto range Nevin's O That We Two Were Maying. Although the tone was pure, it was hardly agreeable—too much baritone about it, and too violent a contrast to the pure mezzo-soprano range of her repertoire.

Miss Geraldine Morgan played brilliantly, but with a tone considerably diminished from that of her recent recital, a Zarzynski Mazurka, Wienawski's Legende and the Zapateado of Sarasate. The latter was given with fire and abandon and earned the artist a hearty recall. Evidently Miss Morgan was a little nervous, though an artist of her ability and charm has little need to be.

The following is a list of the members of the club who sang with such success:

Mr. A. K. Alexander (C).	Mr. E. E. Maxson (C).
Mr. E. F. Ayrault (C).	Mr. S. C. Mead (Y).
Mr. James Barnes (P).	Mr. P. F. Merian (C).
Dr. E. W. Bill (P).	Dr. D. Hunter McAlpin (P).
Dr. W. P. Brandegee (Y).	Mr. R. L. MacDuffie (H).
Mr. P. M. Brett (R).	Mr. John McMillan (P).
Mr. S. T. Carter, Jr. (P).	Mr. C. D. O'Connell (N Y U).
Mr. F. R. Coffin (C).	Mr. F. A. Parkhurst (Cor).
Mr. F. A. Cokefair (C).	Mr. H. C. Pelton (C).
Dr. L. A. Conner (Y).	Dr. E. W. Perkins (C N Y).
Mr. A. M. Cox (C).	Mr. C. A. Reed (C).
Mr. W. W. Crehore (Y).	Mr. D. N. H. Schenck (C).
Mr. W. H. Crittenden (A).	Mr. O. A. Schreiber (Y).
Mr. George Cromwell (Y).	Mr. H. A. Smith (A).
Mr. C. W. Culver (U).	Dr. R. N. Smith (Wes).
Mr. S. M. Dix (N Y U).	Dr. W. E. Studdiford (P).
Mr. B. L. Fenner (R U).	Mr. N. H. Swayne, 2d (Y).
Mr. S. E. Gage (C).	Mr. F. L. Underhill (C N Y).
Mr. F. P. Georger (Y).	Mr. D. S. Voorhees (U).
Mr. N. M. Goodlett, Jr. (Y).	Dr. J. D. Voorhees (P).
Mr. E. Hicks Herrick (P).	Mr. J. T. Walker, Jr. (C).
Mr. W. H. Hildreth (A).	Mr. J. W. Walker (C).
Mr. F. P. Hill (Rut).	Mr. W. H. Walker (R U).
Mr. R. H. Hoadley (C).	Mr. J. Edward Weld (H).
Mr. F. C. Hoyt (Wes).	Mr. Jacob Wendell, Jr. (H).
Dr. W. P. Ives (C).	Mr. T. Williamson (P).
Mr. R. C. Lewis (P).	Mr. G. E. Wood (C).

The Manuscript Society of New York held the third public meeting of its fifth season on Thursday evening at Chickering Hall. The Seidl Orchestra, Mme. Zippora Monteith, soprano; Mrs. Charles Tyler Dutton, soprano; Mrs. Gerrit Smith, soprano, and Mr. Hamilton J. Orr, pianist, performed the program, which was composed of a march, Processional of the Holy Grail, by Frederic Grant Gleason, of Chicago; a vocal air, There Is a River, by John S. Camp, of Hartford; a piano concerto in F minor by Louis A. von Gärtner, New York; three soprano songs by Laura Sedgwick Collins, of New York; Meeres-Weben, by Karl Feininger, New York; recitative and air for soprano, It Is the Voice of My Beloved, by Gerrit Smith, New York, and an Egyptian suite in three movements by Reinhold L. Herman, New York.

The inability to be present in three places at once left only a section of the program available for the concert-goer's delectation. The house was the largest of this or any other season, and an air of festivity reigned over things which had its first vent in a Tusch when Mr. Seidl appeared upon the scene. Mr. Gleason's march began matters, and was inspiring. Mme. Monteith sang very

MR. N. VERT'S Musical Arrangements, SUMMER SEASON, 1895.

Madame Albani's Third Tour of Great Britain—Autumn. Meister Glee Singers' Third Tour of the Provinces—Autumn. Señor Sarasate's Tour of Great Britain—Autumn. Josef Hofmann's Second Tour of Great Britain—Autumn. Dr. Richter and Full London Orchestra, Second Tour of Great Britain—October. Mr. George Grossmith's Tour of Great Britain and Ireland—August-March. The Wolff Musical Union—Summer Season; London. Richter Concerts—Summer and Autumn Seasons; London. Sarasate Concerts—Summer and Autumn Seasons; London. Kneisel Quartette (of Boston)—Summer Concerts. (Their first appearance in England). Madame Albani's Tour of Canada and the U. S.—1895. Mme. Antoinette Sterling's Tour of Canada and the U. S. Mlle. Antoinette Trebelli's Tour of South Africa. Mlle. Antoinette Trebelli's Second Tour of Canada and the U. S. Mr. Edward Lloyd's Third Tour of Canada and the U. S. Signor Poli's Tour of Canada and the U. S. Mr. Walkin Mills' Second Tour of Canada and the U. S. Mr. Ben Davies' Second Tour of Canada and the U. S. Mons. Hollman's Second Tour of Canada and the U. S. Mr. George Grossmith's Third Tour of Canada and the U. S.—1896. All communications respecting the above to be made to MR. N. VERT, 8 Cork St., Burlington Gardens, London, W.; 9 East Seventeenth St., New York, U. S. A.

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well Mr. Camp's dreary, monotonous setting of the text from the Forty-sixth Psalm. Then came Mr. von Gärtner's concerto, in which the charming playing of Mr. Hamilton J. Orr would have done much to redeem matters had they been dry. But they were not dry, they were most gracious and grateful, and the two first movements revealed some fluent romantic themes which hold a decidedly lingering charm. There be those who would swoop down on these same two movements, and cry Henselt and Chopin not only in the flavor but the abstraction in solid lumps; but what is to be done with such detectives? When a man writes well for the orchestra to-day the people call out Wagner, and if he writes fluent, plaintive themes inherently piano in character they say at once Chopin. The third movement of the concerto recalled nobody. It was most commonplace at the piano, noisy in the orchestra, and showed no invention of any character.

Mr. Hamilton J. Orr played deliciously, with limpid grace and delicate surety of finger. He has refinement, sympathy and finesse, and one would enjoy hearing him in a romantic program of good quality, to which beyond doubt he would do poetic justice.

It was learned later that in the group of songs by Laura Sedgwick Collins, particularly the song Shadowtown, and in the Recitative and Air by Gerrit Smith, something particularly good was missed. But au plaisir, dear composers, we shall meet again. The works of Gerrit Smith, at least, spring eternal.

On Friday evening last the Banks Glee Club, H. R. Humphries director, gave a concert at Chickering Hall, assisted by Miss Lillian Blauvelt, soprano, and Mr. Herbert Arnold, violinist. Mr. E. D. Jardine, organist, opened the program by a march of D. R. Munro, most common of the commonplace. The house was large and the club sang very well. The soloists, however, were the chief feature; that is, Miss Blauvelt and Mr. Arnold. Mr. Humphries also constituted himself a soloist and attempted Salaman's I Arise from Dreams of Thee with plaintive results. He has no voice to sing with, but even if he had, he has not even far-off relationship with a method. He however gave an encore.

Miss Blauvelt sang with the usual lovely voice, but an utter absence of spirit, the waltz song from Romeo and Juliet and Delibes' Filles de Cadix. She had obviously grown tired listening to the prodigal encores from inside. Mr. Hubert Arnold is a most satisfactory violinist and played the Andante e Finale of the Mendelssohn concerto in a broad, musical fashion, and with pure, large singing tone. He, however, gave far too lengthy an encore. He is a remarkably good violinist, but there can be too much of a good thing. Miss Blauvelt had to request her second number pushed back on the program, things were dragging out to such interminable length. But this was not every bit due to Mr. Arnold. Miss Carrie D. Raymond sang Gounod's Lend Me Your Aid, and a small ladies' chorus acquitted itself nicely in two short numbers.

The New York Musical Society, Frank G. Dossert director, gave the first concert of its existence on Saturday evening last at Madison Square Garden Concert Hall. This is a mixed choral society, and under its energetic director might reasonably be looked to for good work. The society was assisted by Miss Maud Powell, violinist; Miss Mary Louise Clary, contralto; Mr. Ben Davies, tenor, and Mr. George D. Fergusson, baritone, and was supported by a full orchestra.

The choral works sung were Mendelssohn's First Walpurgis Night, and for the first time Dvorák's short cantata for bass and tenor soli, chorus and orchestra, The American Flag. Mary Louise Clary arrived from her Trilby engagement in time to sing the one alto solo which opens the Dvorák cantata, but was much missed in the Mendelssohn work. She sang nobly her brief excerpt, and left regrets that Ben Bolt should have held her back from the fine solo of the Walpurgis music.

Mr. Dossert has gathered together a very good chorus, much more telling and vibrant, however, in its female than in its male section. The sopranos and contraltos are particularly good, the male voices, while not equaling them, yet not falling far enough behind to create a positive discrepancy. The Walpurgis Night was given with tremendous spirit and dramatic meaning and as an initial venture proved a fortuitous one for the chorus. It had been well rehearsed and went with unbroken vigor and intelligent emphasis. Indeed, it was exceptionally good choral work.

The best only can be said of Mr. Geo. W. Fergusson, whose fine manly tones rang out resonantly and without effort, and whose delivery was dignified, broad and altogether musical. In the magnificent chorus of guards and people, Come with Torches Brightly Flashing, and the solo of the Druid priest with chorus directly following Mr. Fergusson asserted himself with distinction, singing and enunciating the text with impressive power. He was completely satisfactory and in these two dramatic numbers the chorus also rose fully to the spirit and sang with stirring effect.

Ben Davies made up in Gounod's Lend me Your Aid what he had lacked in the cantata. There was fire in the phrases beginning Sons of Tubal Cain and when it came to the more suave, flowing measures Lend me Your Aid, Oh

Race Divine the voice flowed forth liquidly. For encore he gave I'll Sing Thee Songs of Araby, accompanied by Isidor Luckstone, and in lyrics of this kind the tenor is unsurpassed. He sang it exquisitely.

Maud Powell played the Bruch G minor concerto sonorously and musically and with supert élan in the finale. She had all the applause she deserved and returned to play the D flat minute valse of Chopin with delightful clearness and brilliancy within the minute. Maud Powell handles her instrument with mastery.

The American Flag did rouse enormous enthusiasm despite the fact that above its groundwork of intricate harmony there is a simple, heroic ring of melody which might rouse fire in any nation as well as America, and which is distinctly popular in character. Dividing the second and third portions of the work there is a march of irresistible dash, sounding nothing more nor less than an idealized, learnedly scored version of a tramp to the polls. This is the one obviously national portion of the work, and it is certainly an exalted echo of New York's main thoroughfares on election day.

Mr. Dossert had two songs of his own on the program, sung by Ben Davies. Wake, Dear Heart sounded the most novel. Taken as a whole this first concert of the New York Musical Society must be voted a success.

D'Arona Defines Vocal Possibilities.

AN editorial appeared in THE MUSICAL COURIER a few weeks ago headed The Decline of Bel Canto, which contained many points of such thought and truthfulness that it bears enlarging upon. Among other things it stated, after mentioning the change of public taste from the old Italian operas to the German:

There is grave reason to fear that this condition of public taste, which is altogether healthy and deserves encouragement, may mislead some of our young students of singing, and possibly even some teachers. It may cause some of them to think that there is no longer any use of cultivating a style of singing which has no market value. It may induce some of them to abandon the faithful and earnest practice of those difficult exercises in vocalizing, which are of inestimable value in cultivating a pure and beautiful legato style. Why learn to sing runs and staccati perfectly when no one any longer cares to hear them?

Such a view of vocal study would be disastrous. These exercises are absolutely necessary for the proper discipline of the voice. In no other way can a fine flexibility of the vocal organs be acquired. In no other way can a singer acquire that ease, certainty and command of resources which are essential to the perfection of a sustained style.

The academic course of a university contains many studies which are laid aside after graduation, but the results of their study are shown in the direct, forcible and accurate working of the trained mind * * * nor does the young woman practice calisthenics in the ball room. But their benefit reveals itself in fine carriage, in grace and elasticity of movement.

The same principle applies to the voice. The florituri, which were an integral part of the older opera music, are the calisthenics of the vocal organs. They form an indispensable part of the training of every singer, and they must not be neglected now simply because they are not popular with the public. Melba could not sing *Elsa* or *Micaela* so beautifully if she were not a mistress of such music as that of *Semiramide*.

So true is this that a wide distinction must be made between the Italian school of training the voice and the antiquated, conventional Italian operas which, with the exception of Verdi's later works, cannot even be mentioned with Wagner. After perfect tone production pupils are trained in the Italian operas, not alone to form a repertoire, but because of their elegance in diction and expressive emotional style, best calculated to develop beauty of elastic tone, color and the full meaning of all the requirements of *il bel canto*. The operas of Rossini, Bellini, Donizetti, &c., were written with regard to the character of each voice and its possibilities, timbre, tessitura and compass, within the limits of beauty in quality. Due regard is paid to the proper vowel upon the note that will bring forth the best results (hence the unsatisfactory results of translation), thereby insuring the singing voice against all demands made upon it, making the *bel canto*, when mastered step by step, *canto bellissimo* in whatever style of composition the singer's choice falls upon. There are several reasons why artists prefer to sing the Italian operas, the first and foremost being that there are very few bona fide dramatic sopranos, the majority being *soprani legieri* or at most *soprani da mezzo carattere* adapted to such operas as Lucia or Faust, though their tastes and ambitions may be Wagnerian. Such artists as Patti, Albani, Melba, &c., could never have achieved fame in the heavier operas of Wagner. Their voices being of the above named calibre, by the essential broadening of their delivery (Melba is trying that at the present time, with her eye no doubt on Bayreuth) they would not only limit their upper range, but have to resort to forcing their tones at the sacrifice of their grace and beauty, which in their exclusive rôles is never required to be sung with greater power than is consistent with mellowness and consequent ease.

Such singers should never be deluded into the belief that they can ever be more than mediocre in Wagner. Only inexperienced singers ever are, and their days are numbered. Wagner's operas need the real dramatic sopranos of a Materna, Mile. de Reszké (deceased sister of the De Reszkés) Lilli Lehman and Sucher (in her prime), &c., but

such voices cannot be made by the vocal teacher. Voices can be developed into great power comparatively, but no amount of training will alter the size, length and breadth of the vocal cords, shape of pharynx, mouth, and position of the larynx in the throat, and a dramatic soprano must also have her natural conditions favorable before art can develop her voice to fill the requirements its name would indicate. In Wagner's lyric dramas the emotion comes first, and if the voice is not strong enough to endure the strain, it either breaks or is drowned out. Should the singer try to save her voice for a climax, and then not be equal to it, she is accused of lack of interpretation.

The average dramatic soprano for Verdi is entirely inadequate for anything heavier than *Elsa*, *Elizabeth* or *Senta* (in Wagner's operas of Lohengrin, Tannhäuser and The Flying Dutchman), and would fail in Wagner's latter works. While this is the case Italian opera seems inevitable, and we must render unto Caesar, &c., and in the old Italian operas go to hear the voice (which if perfect in *il bel canto*, will make all vocal embellishments subservient to the motive and not as part of it), and in attending the operas of Wagner listen to the thoughts of that great man, in every instrument, in every voice and in every note.

Now another reason why artists seem to show such a fondness for the old Italian operas lies in the fact that they are not called upon to share with the orchestra and fellow artists the success which as divas in the Italian opera belongs to them alone. They have an enormous scope of legitimate Italian license to show off to the best advantage any special beauty or artistic excellence they possess, natural or acquired, which is neither admissible nor even possible in Wagner's operas. Take, for example, *Il Barbiere*. Rossini himself has been reported to have inquired *who* composed it, so varied is the coloratura to suit the individual singer. I myself possess for "una voce poca fa" twenty-nine complete sets of changes suiting either the soprano *legiero*, mezzo sop. con. and contralto voice, and possess for the complete opera and over thirty others interpolations recognized throughout Italy and permitted by the authorities Ricordi and De Lucca. With the method that teaches the perfect tone production and almost exhaustless resources of an individual tone supported upon the never failing foundation taught for *il bel canto*, Wagner's music becomes just as easy as Rossini's, its effectiveness varying only according to the amplitude of voice given by Nature in the first place according to the physical conditions named. Vanity is to a great extent to blame for many prima donnas not taking kindly to even the Wagnerian rôles they *can* sing, and it is a disgrace to art and progress. Where are their souls that vanity should not be absorbed in the greatest grandeur that music has ever reached?

The genius that has weaved together such magic motives for every instrument, including the human voice, seems at times beyond the senses to realize is not actually listened to from some realm far away into the unknown. Oh me, Wagner's music produces sensations of rapture beyond the power of analyzing, and I feel so utterly the deplorable lack of volume in the female artists at times, that I prefer to hear them drowned out than to have the grandeur of the orchestration sacrificed to mere accompaniments for vocal deficiencies. Loud sounds alone, even if resonant, will not suffice; they must be living sounds. Love, hate or revenge should not produce sounds of one and the same character. Monotony can never be excused, any more than explosiveness of tone can give pleasure. We should learn the true character of voice, and not let taste or ambition run wild with judgment and reason. What, for instance, is more ridiculous than a light, thin voice coupled with the temperament of a Tamagno, or a Materna voice with the taste of the average ballad singer? We may love with our whole heart the music we cannot excel in, but should conform ourselves to that which we can do, and do well, no matter what our temptations may be.

Next time I shall write an article on the cause of the scarcity of dramatic sopranos in America.

FLORENZA D'ARONA,
124 East Forty-fourth street.

Lola Beeth.—Lola Beeth made her last appearance at Vienna as *Elsa* in Lohengrin. Her début some years ago was in the same rôle.

Cabled to the New York Sun.—The cycle of all Richard Wagner's operas will begin at the Royal National Theatre on August 8. The singers have been selected from almost all the operatic stages of Germany, and are expected to give such performances as are not seen outside Bayreuth. Among them are Frau Klafsky, of Hamburg; Frau Meilhac, of Karlsruhe; Frau Sucher, of Berlin, and Ternina and Wekerlin, of Munich.

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Hayes on the Voice.

ONE who is deeply interested in the career of Mr. E. A. Hayes, whose illustrated lectures on voice training have been largely attended at his studio, 229 West Forty-fourth street, the past season, says of the master and his methods that Mr. Hayes came here from New Haven only last October, and in this short time gives between sixty and sixty-five lessons weekly. He has never advertised and has never solicited for pupils, but his friends have told of his method of training the voice, and it has incited a desire in many to learn to sing according to his method, while his success proves that people are looking for that which is true; and that which is true is powerful.

In a little chat with Mr. Hayes, one day during the past week, Mr. Hayes was questioned as to his method.

"How long have you been working in this line?"

"For fifteen years, but the method I teach to-day I did not teach a year ago, so a pupil who had lessons of me three years ago would not recognize me as the same teacher."

"Do you keep getting light on the way the voice should be used?"

"Yes, I am working constantly, and harder than ever just now. Within the past week I have discovered a way to produce a certain muscular action that has always been a puzzle."

"Do you think everyone can sing?"

"Every person can sing, although all persons cannot become great singers. All birds sing; all animals have their voice expression and all men have the ability to sing, and the reason all men do not use the voice in a skilled manner is the lack of knowledge of the use of the medium which causes it, and it is not due to the lack of a medium."

"What started your desire to teach?"

"From my earliest boyhood I used to imagine myself before a company of people leading them in singing. These were my day dreams, almost from infancy."

"You deduct results entirely from reasoning, do you not?"

"Yes, I have never taken as true anything said to me that I could not reason out and make true to myself in my own mind."

"How does your method differ from that of other singing teachers?"

"In this: I believe that the medium through which tone of all sorts is expressed is a vocal instrument. Every person has such a vocal instrument, and nothing is lacking. My efforts are to give the owner of the instrument voluntary control of it and all parts connected with it."

"Do you think that in order to sing one must begin as a child to cultivate the voice?"

"No. In the first place muscles are the most docile things with which we have to deal. Directly the information is carried as to what the muscle is to do, it immediately gives a response, and so with relation of muscle with muscle. The balancing and co-ordinating muscles for united use may be varied as many times as one likes, and still the muscles are as ready to perform a new function. Instances of the greatest singers whom we know are plenty where the singer only discovered his vocal gifts in mature life. Notably Campanini, who was attracted from the blacksmith's shop to become a singer at the age of twenty-five, and Myron Whitney, who only began to sing at the age of thirty-five. The voice studied from this standpoint of voluntary control of the instrument, there is no age practically which places a person out of the possibilities of the development of the singing voice."

"I have had studying with me a good many men from forty to fifty years of age."

"What accounts for the forming of a false judgment as to the kinds of voice which a certain singer seems to possess?"

"In my opinion the reason lies in the fact that voices so judged are used in a false manner by incorrect muscular use and co-ordination, giving an appearance of quality and range, which necessarily become altered in restoring the vocal instrument to its right use."

"In this way many very high voices are judged to be low, and many low voices are judged medium or high. In fact it is rather a matter of chance as to what the expression of voice may be, when used as it is possible to be employed in many varieties of false adjustment."

"Can you tell me what proportion of singers who study in America become successful singers, as compared with the like number who study abroad?"

"It is unfortunately true that a very large proportion of those who study in this country fail of success, and it is equally true that a large proportion of those who study abroad fail. The fact remains that all our great singers seem to owe, without exception, their great success to the knowledge and ability of foreign teachers."

"Has wrong use of the voice any ill effect upon health?"

"I would answer, yes. A wrong use of the voice simply means the breaking of a natural law every time it is exercised, and it follows quite naturally, as mind and conscience become diseased by the constant breaking of laws governing them, so the improper use of the voice, if persisted in, leads, most certainly, to the development of diseased conditions in the parts affected by such use."

"What are the parts which become diseased through misuse?"

"The larynx, the pharynx, the nasal cavities, the ear and the eye, principally."

"In restoring ill-used voices to a normal condition I have had many cases where all the above parts have been affected most happily in removing inflammation, in assisting circulation and in opening wrongly closed passages."

Musical Items.

New York Philharmonic Club.—The New York Philharmonic Club, Eugene Weiner director, will play for the Vocal Society, Troy, N. Y., on June 5.

Yaw's Dates.—The following are the dates and cities where Ellen Beach Yaw will shortly appear with her company. At Cleveland, Ohio, her second and third concert will take place to-night and to-morrow; Peoria, May 10, and Kansas City, May 13. Miss Yaw is a good traveler as well as a successful artist.

Henry Schradieck.—Henry Schradieck has led the Cincinnati Symphony Orchestra at three concerts which were given April 11, 12 and 13. Pike's Opera House was the scene of the greatest enthusiasm over this event, and the musicians of that city tendered him a reception in the Musical Exchange.

De Lussan Sails.—Mlle. Zélie de Lussan, of the Metropolitan Opera Company, sailed for Europe Saturday on the Campania. Her going away was fraught with interest, a fact made evident by the great number of friends who cried bon voyage and the loads of flowers that she received. Mlle. de Lussan's plans are not completed, but she intimated to a representative of THE MUSICAL COURIER that she would no doubt fill some concert engagements while abroad, and might possibly return to New York next season under a new contract with Messrs. Abbey & Grau.

Burmeister Sails.—Mr. Richard Burmeister sails for Europe on the steamer Fuerst Bismarck on May 30, to spend the summer in some quiet, cool German town where he can do a lot of hard work.

Clementine de Vere-Sapio.—Clementine de Vere-Sapio, it is said, has developed into a dramatic soprano. She recently appeared in a Wagner concert in London under the direction of Henschel and scored ovations in such selections as *Isolde's Love Death* and *Elizabeth's Greeting* from Tannhäuser.

Frœhlich's School of Music.—The first concert of the students of Frœhlich's School of Music occurred at Madison Hall on Wednesday evening April 24.

Department of Music.—The students of the Musical Department of Vassar College gave one of their concerts last Friday evening, and in a program of fourteen numbers demonstrated the efficiency of their instructor, Mr. E. M. Bowman. It is said that while there were but slight deviations from the height of quality of the concert, the numbers given by the Misses Holmes, Riche, Smith and Gruening were in the superlative.

A Successful Roeder Pupil.—Mrs. Lucille Jocelyn, soprano, pupil of Martin Roeder, sang for the first time last Sunday at Dr. Parkhurst's church and proved a great success.

New Music.—Emil Liebling's Canzonetta, op. 26, has just been issued by the John Church Company.

Fique's Ladies' Vocal Club.—To-morrow (Thursday) evening Carl Fiqué's Ladies' Vocal Club, of Brooklyn, will give a concert at Historical Hall, Brooklyn. The program will consist of nine numbers, in which the chorus will be accompanied by Miss Emmie Wilhelms, pianist, and Mr. Abram Ray Tyler, organist, assisted by Miss Mamie Kuhr, pianist, and Mr. Paul Siegel. The concert will be conducted by Carl Fiqué.

Hofmann May Not Come.—Notwithstanding a recent cablegram to the New York Herald regarding the visit of Josef Hofmann to this country next season, there is no definite reason to believe that he will come.

They Sang for Art.—At an entertainment given last Monday for the benefit of the Park Art Association of Philadelphia, the program, under the direction of Mrs. Ratcliffe Caperton, was given by Miss Marie Warren, soprano; Miss Helen Hall, contralto, and Mr. Johann Zeyher, baritone, with their usual success, evoking the enthusiastic applause which always rewards their efforts. Although their voices are entirely different in quality, each proved the excellence of the Lamperti method in purity of tone, perfect breath control and artistic legato singing.

Sang in Queens, L. I.—Mrs. Ida Gray Scott, the favorite dramatic soprano, sang on Monday, April 29, in The Creation with the Choral Society of Queens, L. I., the other artists being Mr. David G. Henderson, tenor, and Dr. Carl Martin, bass. The admirable success achieved by Mrs. Scott is emphasized by the fact that she replaced Mrs. Anna Burch, who was to have sung the leading soprano, at a few hours' notice. Every one who heard Mrs. Scott is enthusiastic in praise of her excellent oratorio success. Mrs. Scott has further signed a contract

with Perry & Van den Berg for the season of English opera opening at the Grand Opera House on May 20, and will be heard as *Leonora*, *Marguerite*, *Michaela*, *Agatha* and *Arlene*.

The Man from Mars.—A large audience enjoyed a new opera, *The Man from Mars*, at Albaugh's in Baltimore. The work, by Harry G. Martin, is said to be more serious and ambitious than the average comic opera score. It was due to the Spick and Span Club that the work was adequately performed.

The success of the evening among the principals was that of Miss Helene C. Livingstone. In a part full of piquancy she was audacious and thoroughly at home, and for the solos which she sang was warmly encored. Mr. William H. Harding as *The Man from Mars* had a splendid opportunity to show his deep, rich, resonant voice.

The cast was as follows:

Queen Diana I. (second monarch of the Van Spoopendyke dynasty).....Mrs. Wilbur T. Heim
Angelica (a girl of nineteenth century).....Miss Lucie A. Stephenson
Frederica (a crusher of hearts).....Miss Helene C. Livingstone
Fraulein Basa Tuber von Nibelungen-
liederkranz, of the Royal Conserva-
tory of Music.....Mr. Chas. B. Hoblitzell
Bridget O'Ho (one of the finest).....Miss Bessie Clarke
Amalgam Platinum (chief of the Martian
warriors).....Mr. Wm. H. Harding
Julian De St. Croix (an opera dancer).....Mr. Geo. E. M. Taylor
Narcissus Noodleton (a blushing bud
of innocence).....Mr. H. Clinton Merryman

In the chorus were the following singers:

Altos, Miss Rosalee Diffenderfer, Miss Theodosia Goodwin, Mrs. Murdock Lind, Miss Agnes Lowell, Mrs. Harry G. Martin, Miss Isabel C. Smith, Miss Kathryn Wehrkamp.

Sopranos—Mrs. H. S. Belt, Miss Bessie Clarke, Mrs. Alexander Coulter, Miss Mabel Easter, Miss Grace Eddins, Miss Jennie Eddins, Mrs. William H. Fisher, Miss Marie G. Goodwin, Miss Anna B. Hill, Miss Elise G. Kirk, Miss Laura D. Kirk, Miss Ellie B. Monford, Mrs. William H. Orem, Miss Mannie C. Scharff, Miss Sallie Sterling, Miss Ellen Todhunter.

Tenors—Mr. Robert B. Belknap, Mr. Guy Clayton, Mr. F. J. Clunet, Mr. A. Draper Coale, Mr. D. Elmer Fishbach, Mr. A. Cookman Leach, Mr. T. M. Leary, Mr. Wm. H. Orem, Mr. H. C. Primrose, Mr. P. S. Walsh, Mr. John W. Beard, Mr. Warren Griffiths.

Basses—Mr. J. Bonn, Mr. R. R. Burt, Mr. Alward Chamberlaine, Mr. J. W. Clayton, Mr. Howard Dorsey Coale, Mr. H. H. M. Lee, Mr. T. P. Perkins, Mr. J. G. Peters, Mr. W. A. Rhoads, Mr. C. W. Milholland.

Mr. R. McKean Barry was the stage manager and Prof. John Iuzel musical director. The scenery for the two acts was painted by Milton C. Slemmer.

The Story of a Fiddle.—A curious story of a violin and its vicissitudes is told by Will R. Dickinson, of 738 East Franklin avenue. About ten years ago, when the Dickinson Company occupied a store room on Washington avenue, South, between Nicollet and First avenue, South, they had a 99 cent sale. Dickerson, who was a young fellow at that time, with a penchant for music and a turn for tinkering, bought at the sale a violin, which he took home with him.

Together with his chum he went to work on the instrument, took it to pieces, and after giving it a thorough overhauling he scraped his initials, "W. R. D.," on the inside of the back and put it together. A good job was done, for in a short time the newly put together violin was sold for \$10.

A second time the violin was taken to pieces by the second purchaser and put together, a new coat of varnish being added. Still another advance in price was effected when the instrument was sold again and went into a lumber camp up North. Here all trace of it was lost for some time, but one day while passing a pawnshop Mr. Dickerson beheld a violin in the window which he thought he recognized. He went into the shop and asked to see it. It proved to be the old 99 cent violin, and there on the back were the initials which he had scratched there two or three years before.

The pawndealer told him that it had been brought into the shop by a man who had evidently come from the woods, and who, after a protracted stay in the city, had become completely strapped. He had advanced \$2.50 on the violin, and it had never been called for.

The instrument has passed through a number of hands since then, and is now said to belong to one of the principal members of the Danz Orchestra, who values it so highly that he has refused an offer of \$250 for it.—*Minneapolis Journal*.

Oscar Franklin Comstock,

Assistant Organist of St. Bartholomew's.

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CINCINNATI.

CINCINNATI, April 22, 1895.

THE three concerts given April 11, 12 and 13 by the Cincinnati Symphony Orchestra, under the direction of Mr. Henry Schradieck, were the last of the series of nine which the Orchestra Association arranged for this season. There was excellent work done, the strings especially showing great improvement from Mr. Schradieck's training. Mr. Schradieck also appeared as soloist at one of the concerts, playing Beethoven's violin concerto in D.

Miss Brema was most successful in her first appearance in our city.

Alvry was somewhat a disappointment on the concert stage. Cincinnati is proud to claim such a musician and pianist as Mr. Albino Gorno showed himself to be by his playing of the Tchaikowsky concerto in B flat minor and the Liszt fantasia on Beethoven's Ruins of Athens.

The question at present agitating musical circles is "Who will be the permanent conductor for our orchestra?" The choice of the men of the orchestra and of musicians generally is undoubtedly Mr. Schradieck, whose abilities are well known here, he having resided here from 1882 until 1888. There has been much talk of Mr. Van der Stucken by the Orchestra Association, however.

The Ladies' Musical Club is nearing the close of a very successful season. Mr. Plunket Greene gave a song recital before this club Saturday afternoon, April 20, and the Kneisel Quartet is engaged for May 11.

Mr. Plunket Greene was soloist for the Apollo Club concerts, April 18 and 19. He will return to Cincinnati for a song recital with Mrs. Corinne Moore-Lawson on May 2 at Pike's Opera House.

The College of Music is much startled by the resignation of its president, Peter Rudolph Neff. He has held the position since the death of George Ward Nichols, who was the first president of the institution. It is not known who will succeed him, but the resignation will probably cause many changes.

The Adolf Hahn String Quartet gave an interesting concert in Knabe Hall Friday evening, April 19. Mr. Mattioli, 'cellist of the quartet, gave a solo, and Mr. Andre, pianist, and Mr. Ehrigott, baritone, assisted.

LITTLE ROCK.

LITTLE ROCK, Ark., April 26, 1895.

IN the local circles everything has been unusually quiet for the past few days. Some few events have transpired, but hardly worth mentioning.

On Thursday evening, April 18, the "charity concert" was given. The program was excellent and varied. The concert was given under the management of Mr. R. Jefferson Hall, one of the most capable musical directors in the South.

The house was packed with a very appreciative audience. The sextet from Lucia di Lammermoor was given in good style. Mrs. Hall has a very sweet soprano voice, which has been thoroughly cultivated. Miss Perry's voice is a contralto of good range, very rich and very flexible. A piano duo by Mesdames Green and Meyers was especially pleasing; they are both excellent pianists, and their names on a program is always a drawing card.

The Zouave Drill was a most excellent piece of work, and was received with applause. The dancing of little Annie Belle Quinn and Marie Kimball was very pretty. They are two dainty little maidens of nine summers. The soprano solo by Mrs. Lyman was superb; she sang in fine voice and was recalled; she gave an encore The Last Rose of Summer, which showed to advantage her magnificent voice. This was Mrs. Lyman's last appearance before leaving for her home in New York. Miss Bowe's recitation was charming; she is a most gifted lady and one of the best teachers of elocution in the State. The piano solo, Hexentanz, by Miss Effie Pollock, was a very bright, dashing interpretation. Miss Pollock is a pianist of merit. She is a very diligent worker and accomplishes a great deal. I have been informed that she will go to Boston to study in the near future. The banjo club was received with enthusiasm, and their selections were very bright.

The operetta, Breaking the Spell, was sung in a very pleasing way. Mrs. Hall was in good voice and sang well. Mr. Hall was very good and sang in his usual smooth and finished style. His voice is a tenor of great range and depth, full and round, and he sings without effort. Mr. Hunihorn's singing was received with a great deal of enthusiasm; his rich baritone voice was never heard under better circumstances. The concert was a decided success in every way.

Next Thursday we shall have Sousa and his famous band for two concerts. He comes under the auspices of the McCarthy Light Guards. Sousa was here in October and gave two concerts. Every lover of good music is looking forward to his coming. It is very gratifying to know that Miss Currie Duke, violinist, will be heard.

The Musical Coterie held a regular business and literary meeting last Tuesday morning. Misses Laura Longley and Birdie Vance read two very fine papers on Mozart and Haydn. The secretary gave a review of the work during the past winter, showing that twelve papers of unusual interest had been read

before the coterie. The next regular concert will take place on May 7, and the composers of the morning will be Mozart and Haydn.

The Grau Opera Company is playing a week's engagement at the Capital Theatre. They give a change of program each evening, with two matinées. LELIA.

NASHVILLE.

NASHVILLE, Tenn., April 27, 1895.

SOUSA'S Band gave two concerts at the Vendome, April 17, to large and appreciative audiences. The programs varied from popular to classical, with a preponderance of the former, and every number was admirably played. Decidedly the best number was Siegfried's Death, from Wagner's Götterdämmerung, certainly a marvelous creation and admirably played, colored and shaded by the band. Miss Bernard, soprano, sang very acceptably, and Miss Currie Duke was decidedly popular as the violinist.

On April 19 the Vanderbilt Glee, Banjo, Mandolin and Guitar Club played and sung another of their popular concerts, and were heard by a large audience of admirers. They did very satisfactory work, and are to be congratulated on their success. They were assisted by Miss Minnie Vesey, contralto, who sings with smoothness, expression and effect.

Xaver Scharwenka, in piano recital, played a classical program at Watkins Hall April 23 to an audience composed of the most cultured people of Nashville. Of course he played well, and with force, authority, fine coloring, and was very enthusiastically received. He is an artist. He was assisted by Mrs. Fanny D. Thurston (this city), soprano, whose popularity was attested by the audience demanding an encore after each number she sang.

The ladies of the Wednesday Morning Musicales brought Scharwenka here and managed the affair so well that it was a very gratifying success in every respect.

Mme. Lillian Blauvelt will be here May 13.

The Mikado by local talent about May 6 and 7.

JOHN M. GOODWIN.

ROCHESTER.

ROCHESTER, N. Y., April 25, 1895.

ROCHESTER has been played to and sung to more this season than in any previous year. Concert has followed concert and we have had some of the best talent, as will be seen by a partial list of some of the choicest. We have been favored by Ovide Musin Company, Gilmore's Band, Sousa, Maud Powell Quartet, Ysaye, Plunket Greene, Stavenhagen, Gerardy, Sutro Sisters, Marie Tavery Opera Company, the Bostonians, Franz Wilczek, Theodore Thomas' Orchestra and other artists of the same calibre, besides the numberless concerts and recitals by local talent.

Victor Herbert and his band come to us again on May 2 and will bring Frieda Simonson along.

Mr. Martin W. Bowman, one of our best tenors, has resigned his position at the Brick Presbyterian Church, to accept a position with a Brooklyn church. His place is to be filled by Mr. Harry Thomas, who comes here from Albany.

Williams College Glee, Banjo and Mandolin Club has appeared here, and in May our own college boys (University of Rochester) are to repeat their minstrel entertainment at the Lyceum Theatre, under the direction of Mr. Frank N. Mandeville and "Pom" P. Dickinson.

A subscription list is being circulated to bring the Apollo Sixteen, Lillian Blauvelt, a pianist and violinist here in May. We believe the guarantee sum has already been reached and the concert an assured thing.

In addition to the above we are to have yet this season Gilmore's Band, Boston Festival Orchestra with Miss Julie L. Wyman, Mr. Wm. H. Sherwood and others, and the Kneisel Quartet.

Other attractions are being sought for, and with the many local concerts our musical season may be said to be in full blast. JESS.

LOUISVILLE.

LOUISVILLE, Ky., April 27, 1895.

SPRING has come, and choir directors have resurrected music. The Easter programs were the best we have ever had; mighty little trash, many scientific selections. How were they sung? Well, Christmas and Easter music should not be criticised; singers are supposed to do their level best, congregations must be content and critics charitable.

The Episcopal Cathedral service was especially grand. New York should be proud of its young choir director, Mr. Horatio Browne, who has exiled himself from the East to take charge of the boy choir of the Cathedral, and of this choir he is rapidly making a grand success. Through the generosity of a few members of the congregation a carefully selected orchestra of thirty pieces was secured for the Easter services. The music was magnificent; Spohr, Gounod and Tours were never so well given in Louisville, and the Cathedral could not hold half of the people who thronged to hear the music.

The Temple service was also very acceptable. Airs from the opera of Faust were arranged, with pious words by Karl Schmidt, director of the Philharmonic and Liederkranz, and Miss Flora M. Bertelle, our only artist soprano, sang very beautifully.

During Easter week the tenor Durward Lely gave two of his charming ballad concerts, and delighted the Scotch portion of the audience with imitations of the skirl of the bagpipes and clever Scotch anecdotes, while the really musicianly were enthusiastic over the lovely quality of his tones, his perfect enunciation and the ease with which he sang.

The Liederkranz, which is the oldest singing society of the

city, gave its forty-seventh anniversary at Music Hall, Friday, April 26. The program:

March of the Priests, from Athalia.....Mendelssohn
Liederkranz Orchestra.

Baritone Solo—Hobo! Du Stolztes Mädel.....Dregert
Way Down Upon de Swanee Ribber.....Van der Stucken
Mr. Douglas Webb.

In Einem Kühlen Grunde.....
Liederkranz Male Chorus.

Soprano Solo—Des Mädchen's Klage... }Schubert
Erlkönig
Miss Flora M. Bertelle.

Wer ist Sylvia?.....Schubert-Widmer
Mixed Chorus and Orchestra.

Presentation of Diplomas to Honorable Members.

Der Gang um Mitternacht.....Franz Liszt
Quadruple Male Quartet.

Quintet, from Die Meistersinger von Nürnberg.....Wagner
Soprano, Miss Flora M. Bertelle; Alto, Miss Fanny
Stitzel; Tenors, Messrs. Jos. Simons and Fred.
Mansfield; Bass, Mr. Douglas Webb.

Reiterlied: Die Bange Nacht ist Herum.....Liszt
Liederkranz Male Chorus.

Overture, Der Freischütz.....C. M. v. Weber
Liederkranz Orchestra.

Soprano Solo—Finale from Loreley.....Mendelssohn
Miss Flora M. Bertelle, Mixed Chorus and Orchestra.

Karl Schmidt.....Director

Miss Flora Bertelle is becoming more and more appreciated. The daily journals were quite correct when they say she "carried away the vocal honors of the evening." Mr. Josef Simons, our best tenor, shared them with her. A few weeks ago Prof. Julius Fuchs, of Chicago, gave us a delightful lecture on Tannhäuser (à la Damrosch); his playing of the Motiven was scholarly. Mr. Simons sang during the evening the tenor solo of the Trompeter von Säckingen. It was exquisitely sung, and elicited an éloge des larmes from more eyes than mine. Mr. Karl Schmidt has done wonders with the orchestra by joining the old Philharmonic Society with the small society of instrumentalists of the Liederkranz. Mr. William Ehrman, the only surviving charter member of this society, celebrated his seventy-fifth birthday, as well as the forty-seventh birthday of the Liederkranz, by attending the concert.

This society is, like most German institutions, aufrichtig, honest, reliable. It is kept up by enthusiasm for music, no selling out of influence, no wire pulling, no "jobbery." The society deserved success, and it has it.

Owing to various rehearsals for local musicales, provincial concerts and Easter music, the quintet have postponed their rehearsals during the past month, so that Louisville has had nothing of particular consequence to record. A very enjoyable chamber concert is promised us the last night of April at the Kenton Club by Miss Hattie Bishop, the pianist of the quintet, and Miss Nicholas, a young lady who has been studying vocal music in Cincinnati. She is extremely fortunate in securing so excellent a pianist and accompanist as Miss Bishop. The program is most artistic:

Polonaise, C sharp minor.....Chopin
Miss Bishop.

Summer Song.....Cécile Chaminade
Miss Nicholas.

Largo.....Bach-Saint-Saëns
Gavot.....Gluck
Miss Bishop.

Where'er You Walk.....Händel
All Souls' Day.....Lassen

For Somebody.....
Bird, Say, Whither Thy Flight?.....Robert Franz

Slumber Song.....
Miss Nicholas.

Allegretto.....Sinding
Valse Lente.....Edouard Schmitt

Snow Flakes.....Frederic H. Cowen
The Bird and the Rose.....Amy Elise Horrocks

At Parting.....James H. Rogers
Miss Nicholas.

Romance, E flat.....Rubinstein
Miss Bishop.

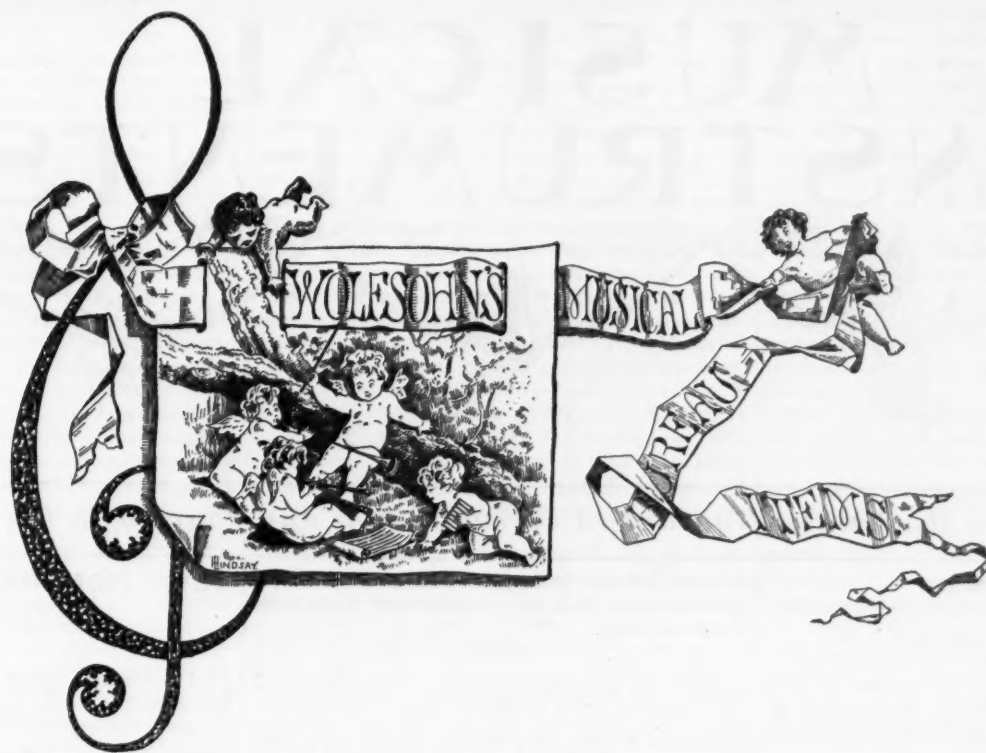
Seven gypsy songs.....Antonin Dvorák
Miss Nicholas.

Damrosch and German opera, Walküre and Tannhäuser, will be with us at our great Auditorium the first week in May. If my enfeebled intellect bears the strain of such a promised treat (I have heard no foreign artists for two years; we are so very musical in Louisville we don't need them) I shall try and take interest in real music once more, and start out on a search for breaks in voices and the mysteries of vocal chords, and the various methods of discovering what the old Italians didn't know compared with Boston scientists and dissecting-room dodgers. In the meanwhile I shall continue to believe in Martin Roeder, of Boston, to whom I am glad to intrust pupils who remove to the East, and Florenza d'Arona, of New York, whom I do not as yet know, but whose teachings I have long admired, and whose writings show she has brains and great good sense.

OCTAVIA HENSEL.

Good-By, Aramburo. — The celebrated tenor Aramburo, who has been singing with great success in Mexico and through Central America, arrived in New York a few days ago en route for Europe. He sailed on the steamer Havel yesterday.

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GEORGINE VON JANUSCHOWSKY, Dramatic Prima Donna of the Imperial Opera House, Vienna; for a short season in America.

MARIE BARNARD, Prima Donna Soprano; Concerts, Oratorio, Etc.

MRS. FANNY BLOOMFIELD ZEISLER, Pianist; her first appearance in America after her European triumphs; Orchestral Concerts, Recitals, Etc.

MYRTA FRENCH, Prima Donna Soprano; Opera and Concerts.

ELISE FELLOWS, Violinist; her first season in America; Concerts and Recitals.

MAX HEINRICH, Baritone; Oratorio, Concerts, Song Recitals.

LILLIAN BLAUVELT, Prima Donna Soprano; Concerts, Oratorio, Musical Festivals.

CHARLOTTE MACONDA, Prima Donna Soprano; Concerts, Oratorio, Opera, Etc.

CURRIE DUKE, Violinist; Concerts and Recitals.

ELEANOR MEREDITH, Prima Donna Soprano; Concerts, Oratorio, Etc.

WM. H. RIEGER, Tenor; Concerts, Oratorio, Song Recitals.

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MUSICAL INSTRUMENTS



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No. 792.

NEW YORK, WEDNESDAY, MAY 8, 1895.

THE line of pianos now sold by Freeborn G. Smith are the Bradbury, Henning, Webster and the Rogers Brothers. Quite a line to tie oneself to and go out and fight for business.

HARDMAN, PECK & CO. on Monday morning received an order for a carload of Standard pianos to be shipped to one firm on the Pacific coast. The Standard is a piano which may properly be called a staple. It sells wherever pianos are sold.

THERE are some interesting experiments pending at the factory of the Farrand & Votey Organ Company, Detroit, in conjunction with the Æolian attachment as applied to Farrand & Votey pipe organs. A public hearing will probably be given.

THE Staib Action Company is doing a good business right here in New York, thus disproving or reversing the old proverb about "a prophet," &c. This concern has built up a good business on the merit of its goods—a pleasing reflection as well as an argument for future advancement.

THE business of Strich & Zeidler has been augmented very much lately. Mr. Widenmann, in charge of the business interests of the house, has proved himself to be a good piano man. During the last few weeks their factory has been crowded with work to such an extent that to move around in it is almost impossible.

A DEALER who some time ago secured the agency for the Jewett piano said to us recently: "I have read with interest all THE MUSICAL COURIER has said regarding the Jewett piano, and now that I have had the piano in my line some time I am prepared to indorse all you have to say regarding it." That is the way all dealers talk, and it proves the value of the Jewett piano agency.

DURING all these dull times the B. Shoninger Company, of New Haven, has continued to run its factory with a full equipment of men in steady employment. There has been a regular, uninterrupted demand for the Shoninger pianos, and we believe that the company has not to any extent felt the dull times of the past year.

The Chicago house of Shoninger is in excellent condition and prepared to meet all the demands of the Western trade.

THERE has been a steady and constantly increasing trade coming to the Estey Piano Company this spring, and this trade has not been limited to any one section of the country, being felt from Boston as far as the Pacific Coast. A powerful name, a powerful house behind that name, and powerful influences operating to advance its interests legitimately, constitute some of the elements that give strength to the Estey piano. But all of them would

be equal to naught if the piano itself did not meet the approval of the trade and the purchaser on the basis of its own merit.

SEND for the new descriptive, illustrated piano catalogue of the Mason & Hamlin Company, of Boston, New York and Chicago, which is now ready for mailing. It gives a concise, intelligent and at the same time comprehensive description of Mason & Hamlin upright and grand pianos, manufactured under the screw stringer system.

THIS is a sample of the orders for the Brambach piano that Mr. Charles H. Becht, traveling for the Brambach Piano Company, is turning in to his house. In Milwaukee, a short time ago, Mr. Rohlfing ordered 100 at a clip, and in Springfield, Mass., the Taylor Music House last week gave an order for 25, with assurances that these would last but a short time and that another order would shortly follow.

It is in getting such orders as these that Mr. Becht has proved his value as a traveling man. His education has been in houses that do a large business and expect such results from a traveler. The piano Mr. Becht is now selling on the road—the Brambach—has all the elements of a great selling instrument. All agents handling it are doing a splendid business with it. That's the test of results.

WE are pleased to announce the engagement of Mr. Ernest Knabe, son of the late Ernest J. Knabe, of Baltimore, Md., to Miss Nellie Schleus, a young lady whose family has always occupied an important commercial and social position in that city. The wedding will take place early next month, and the bridal party will tour in Europe.

The bridegroom is the eldest of the two sons of the late Mr. Knabe. They constitute the minority stockholders of the corporation of Wm. Knabe & Co., of which Mr. Chas. Keidel is the controlling spirit and controlling stockholder. Mr. Keidel has a son whom he has educated in the financial department of the corporation, and he will eventually become his father's successor.

From this it would appear that the two Knabes will permanently remain the minority stockholders of the company. However, they are men of means, and could live on their investments without doing any piano business at all.

CHANGE OF PROGRAM.

MME. FANNIE BLOOMFIELD-ZEISLER, of Chicago, has been suddenly taken ill with diphtheria, and will consequently be unable to participate in the inaugural concerts at the new Steinway Hall, Chicago. Arrangements have therefore been consummated with Arthur Friedheim and Mlle. Antoinette Szumowska, pianists (the latter to play the F minor Chopin concerto), who will appear in Mrs. Bloomfield-Zeisler's place.

Mr. Clarence Eddy will dedicate the new organ, which is a Farrand & Votey, and Mme. Brema will sing at both concerts on Friday and Saturday nights.

NEW HONORS FOR WILLIAM STEINWAY.

ON Saturday, May 4, Mr. William Steinway received a bulky registered letter from Berlin, Germany, covered with the large official seals of the German Empire. The inclosure read as follows:

CABINET OF HER MAJESTY THE EMPRESS AND QUEEN.

BERLIN, March 22, 1895.

TO THE HON. WILLIAM STEINWAY, PIANOFORTE MANUFACTURER TO THE EMPEROR OF GERMANY, NEW YORK:

By Imperial order of Their Majesties the Emperor and the Empress, I herewith transmit to you the accompanying Medal in grateful appreciation of your noble efforts in promoting the building of the Grace Church and in remembrance of the day of its dedication, March 22, 1895.

FREIHERR VON MIRBACH,

Oberhofmeister.

(Master of Ceremonies.)

The medal is a veritable masterpiece, with the excellent portraits of the Emperor and Empress, surrounded by the inscription "William II. German Emperor, Augusta Victoria Empress." The reverse side shows the beautiful church itself. This imposing edifice was erected at Berlin in commemoration of the present Emperor's grandmother, Empress Augusta, deceased. On September 1 next the Grand Church, now building in honor and commemoration of Emperor William I., will be dedicated and opened to the public.

A HARDMAN GRAND PIANO

For the Ambassador of Germany at Constantinople.

BARON VON SAURMA JELTSCH, late Ambassador of Germany at Washington, who was recently transferred in a similar capacity to Constantinople, purchased about a year ago for his own use a Hardman concert grand. Upon leaving Washington for Turkey a short time since he sold all of his household effects except his Hardman piano, which he has taken with him to Constantinople, not desiring to part with it on any consideration.

This is but another of the constantly increasing number of proofs of the splendid characteristics of the Hardman piano and shows that in addition to its extraordinary popularity its appreciation is extending among the highest and most cultured class everywhere. We congratulate Messrs. Hardman, Peck & Co. on this recent and substantial compliment.

S. LA GRASSA, PROPRIETOR.

WE are officially informed that S. La Grassa has purchased the interests of Hugh Hardman and is now sole proprietor of the business.

He should now step forward and do the right thing—as THE MUSICAL COURIER is in the habit of doing—and call his firm S. La Grassa, manufacturer of the La Grassa piano, for that is just what it is.

THE STEINERT CASE.

We hereby retract and admit to be untrue all the statements and insinuations heretofore published in THE MUSICAL COURIER which reflect or may be taken to reflect upon the character or conduct of Mr. Morris Steinert or upon the M. Steinert & Sons. Co.

MUSICAL COURIER COMPANY,
MARC A. BLUMENBERG.

After a thorough investigation covering a period of over three months, THE MUSICAL COURIER has been unable to find any substantial evidence of the truth of the statements made to it by various members of the music trade regarding Mr. Steinert or the Steinert Company. Those men in the trade who were most enthusiastic in their condemnation and most liberal in supplying us with information, are the ones that now refuse to appear on the witness stand and refuse to give substantial proof of the sincerity of their statements. It is therefore the only honorable course to pursue to state unequivocally and without circumlocution what we have said above, for it is the truth, and the truth ultimately will always prevail.

Probably it is correct to repeat what one of the great piano manufacturers of the East said in reference to this matter: "The situation is due to the nature and the character of the piano trade itself, many of whose members are in the habit of detracting from and calumniating the character of their competitors." The better element in the trade, however, will, as a matter of course, feel gratified that THE MUSICAL COURIER has taken this step, for it is a guarantee that when an error has been committed this paper is ready and prepared and even anxious to admit it. Any paper which would insist upon adopting a different course would make itself ridiculous in the estimation of its readers.

OBSTACLES TO TRADE.

WHEN we listen to the numerous complaints made by numerous members of the piano and organ trade on the numerous difficulties the trade as a whole must contend with, we reach the inevitable conclusion that obstacles exist that make it difficult to succeed in the business without the application of rather herculean efforts, backed, to a certain extent, by what is called brains. And let us premise that we sincerely believe that some brains are really necessary in order to conduct a successful piano and organ business—some brains. It is not altogether installment terms and low prices; brains are a necessity, notwithstanding the plaints of the chronic grumbler.

A dealer may have capital; he may have more—he may have money, for there is considerable difference between capital and money. A dealer may not have money and yet have capital—capital in the shape of experience, local knowledge, business knowledge, technical knowledge and a whole lot of brains. All this is capital, and yet it is not money. A dealer may have credit, which is also capital, and yet which is not money. He may have credit and brains, both together, and yet have no money, although these two elements are generally sure to produce money. What we mean to say is that the lack of or absence of real money is no obstacle to a successful piano and organ business, because there are always some jobbers, some manufacturers ready and prepared to assist any such a dealer as is included in the above category.

Then there are the men who can do certain things in the piano and organ business; certain big things, as we call them, say the biggest thing, and that is what? That is, sell goods. Take the men who can sell instruments legitimately; that is, sell them in such a manner that some time or other, if not sooner or immediately, the payment for the same will be forthcoming. They represent capital. They are considered the most useful men to be found. One of the obstacles to trade is their scarcity. They are just as scarce, if not scarcer, than the men who can conduct piano factories scientifically and yet practically. The scarcity of the competent salesman is an evidence of a lack of brains, for while there is any number of salesmen in the thousands of piano and organ warehouses of the Union the number that is worthy of a high salary is very scarce; and let it be known that that salesman whose work shows brains, who does great brain work, and that means who sells many pianos profitably and to paying trade, must of necessity become recognized. There is no obstacle to his

recognition but himself; the obstacle exists in the very scarcity of the right men.

Then there is another obstacle in the trade. The lack of brains among manufacturers. There is a great scarcity of that article among piano and organ manufacturers, disclosing its rarity in the numerous and repeated errors committed constantly. Some have not the brains to distinguish tone, and that makes a great obstacle to success in the piano trade—we think, for really, all fun aside, a piano should have some, at least a little tone, just a little if not more. These manufacturers will complain that business is dead and will never revive. How can it with such pianos as they make? There is no reason why there should be any business with pianos without tone. Let the touch go. Lots of people do not care so much for touch; but, by the Holy Shimonoseki! a piano should have some tone even if it is poor in quality, for that is a matter of taste among those who do not know any better. But it does take some brains, real gray matter over in the back of the skull, to make pianos with tone, and those without tone are obstacles to trade, because they injure the whole piano business.

Then there are those manufacturers who are in the habit of selling pianos at prices that represent a profit on their books, but that in the real, solid and substantial commercial calculation are not profit sales. As a big Boston piano manufacturer said to us the other day: "How many manufacturers of pianos are there who know how much it costs them to make each piano on the average? How many dealers are there who know how much it costs them to sell each piano?"

That ignorance is an obstacle to trade. Brains should be applied to these two features of the trade, and there is no use at all in conducting either the piano manufacturing or the piano dealing business without having the brains to put to these calculations. Of course if one has no brains he will not make the calculation; he will not endeavor to ascertain either how much it cost to make a piano or how much to sell a piano. There is where the brains come in—or out. It seems somehow or other that brains are a kind of necessity, as it were, in the business. Somehow or other, we say, for now and then we inadvertently run across conditions that require the article. To carry on your business for years and years, for aons may be, and not to know whether either your pianos cost so much each to make or so much each to sell indicates that you should devote some time to a voyage of discovery for brains. You have none at the time being.

Then comes the question of advertising. Of course, years ago, before Gutenberg discovered what is now called printing, the piano trade of the fifteenth and earlier centuries was most successfully conducted without advertising, particularly that of the tenth and eleventh centuries, when each crusader bought a piano for his wife for her to wile away the lonesome hours while the old man was fighting about and around the walls of Constantinople and Beirut.

Since that time, however, advertising has gradually become quite popular, and some people have learned to utilize it in pressing forward their business interests, which means making money. Naturally, like in all trades, there are some men in the piano trade who do not care to make money—at least that is the way it looks to us. Either they have more than they know what to do with; or they hate to make it; or they are members of the advanced school of philosophy that does not care to make it; or maybe they have no brains for that particular pursuit—the making of money. They are either in the piano business for real fun or for funeral purposes, or because they are desperate and would not do anything else just to make their wives angry.

This class does not know anything at all about advertising, and apparently has not heard of the thing intelligibly—merely hearing of it *en passant*, as a witty Frenchman once said to Napoleon Bonaparte—who also hated the piano business because he had no brains—brains for it (we must add this, because some piano men would look upon this expression as a reflection upon his ability as a military strategist). Now, we verily believe that advertising really has some effect upon the piano business. It looks so to us at this end of the line. And yet there are, as we have stated it, men making pianos and not selling them as they wish to who believe that all this talking about advertising is done to waste time and give a chance for the fresco to settle down on the beer.

The discouragement of advertising in the piano and organ trade is one of the obstacles to trade. Why?

Because it discounts brains. Brains should always be good enough to command a premium; they are certainly more valuable than gold; they deserve a premium. Now, when we find one of the old line piano manufacturers criticising advertising and all of its collateral departments and sub-divisions we at once discount him and we are usually correct. We could give a complete list of those old favorites, and it will be found that they have gradually diminished their output in inverse ratio as compared with the total. That is, the greater the total United States output of pianos became their individual output not only became less in its ratio or percentage, but actually receded in its individual total. They are great men—in their own estimation, because they are not so foolish as those who advertise and sell lots of pianos and take big chances. Oh, yes! Big chances!

What is the matter with the piano trade and the past panic? Did those great advertisers fail any quicker than the old fossils, those dead timber obstacles to the piano trade that are constantly depreciating and deprecating every step made to advance the business and place it on broader and more commercial lines? Who actually went to pieces? Haines Brothers—fossils; that is, the old gentleman was a piano fossil; the advertising was drawn out of him like hen's teeth by young Haines. Who actually went to pieces in the panic? Who? The great advertisers? Did they? Mention one? You cannot do it.

The great, intellectual, progressive and brainy piano and organ men—great or small capital, all alike—the men devoted to advertising their wares, their firms, their own strong and influential names, everyone of them stands to-day greater and firmer in the trade than before the panic. Everyone! You can single them out yourself; everyone. The old, neglecting, sleepy, indifferent, stolid and stupid concerns and individuals stand to-day, just as we predicted a year ago, unadvertised and consequently unknown.

We say the latter position is an evidence of a lack of brains, and that is the greatest obstacle to the piano and organ trade.

THE ONE PRICE.

FOUR months have now passed since this paper began the introduction of its one price advertising system, and the result is a complete transformation of its advertising pages and a great revolution in the methods of advertising in this paper adopted by many of its constituents. We believe that before the conclusion of our efforts, before we will be able to get the plan perfected, the bulk of advertisers in music papers will have been so educated in new and modern methods of intelligent advertising that a change will also become apparent in the other music papers—a change forced upon them by the manufacturers themselves—for with a one price system in vogue with the leading paper the smaller papers will be compelled to adopt legitimate rules and not charge for space in similar locations two, three and six different prices.

We started out on a one price plan with the acknowledged probability of losing \$10,000 worth of advertising. We lost more, but we gained twice as much in a half dozen different directions. We lost some small houses with \$100, \$150, \$200 annual contracts, who were unable to pay new rates for the same spaces they held, and who refused to diminish the size of their cards. But many made contracts for special advertisements, many increased their contributions in that manner, and a number of large firms, fascinated by the one price system and seeing its active operation in the weekly changes of our adver-

Points
To Consider.

Patent Spring Washers.
Perfect Pinning.

The Roth & Engelhardt Actions
are up to date in every particular.
New machinery makes clean work.

Roth & Engelhardt,
St. Johnsville, New York.

tising pages, which prove the sincerity of our step, have largely increased their advertising contracts.

The result was that our April advertising business was the largest of any month this year and the heaviest April of the sixteen Aprils of THE MUSICAL COURIER'S career, and most of this new business in the trade department came from the larger firms. As will be observed by any student of the paper, we do a large business in advertising in our musical department.

This therefore leads us to publish some conclusions reached by us and arrived at, not recently but some time ago. No doubt the panic has had far-reaching effects upon the piano and organ trade, and one of these is the effacement of many of the smaller yet presumptuous houses as factors in the trade. The wholesale trade of some of these firms has virtually been wiped out; as a trade it no longer exists.

These firms cannot afford to advertise in a largely circulating paper which, because of its large circulation and the enormous expense connected with a great newspaper enterprise, must charge large prices for space. They cannot pay the figures paid by the firms doing a large trade, because they cannot tax the small number of instruments they make with such sums. These decaying firms are relegated to small trade papers, which accept any price for any space at from \$50 to \$150 a year, and as these little sheets have no circulation, and as they are certainly not circulated where THE MUSICAL COURIER circulates, and as this paper certainly circulates where the small sheets do, the money expended is comparatively wasted. This naturally is of enormous advantage to the great houses that are constantly utilizing the columns of this paper.

The consolidation of piano and organ interests is progressing steadily and with a determination brought about by the transformed conditions of trade itself, and in these consolidations the small and non-progressive houses play no rôle at all. They are of no use in these consolidations; they represent no element, no force. They are not even approached; not consulted, and are in most cases in which they are affected lost in the deal. They are victims of the very law that compelled a great paper like this to adopt a principle that relegates them to the obscurity which all piano and organ firms that do not advertise in or use these columns are necessarily subjected to; for it is a generally accepted axiom that no piano or organ firm anxious to appear in its proper light before the trade can afford to ignore the circulation of this paper. If a firm can afford to ignore THE MUSICAL COURIER it certainly can afford to ignore all the other music trade papers, some of which do not seem to appreciate the force of this law.

The result of all this will be a still greater concentration of interests in the hands of a comparatively small number of firms, just as we have constantly predicted it since January 1, 1893, and as is apparent with every new move. New York will necessarily be a great sufferer from this, because of the many small houses, most of which show no disposition to change their old and apocryphal methods, but continue to predict disaster to those which are moving along the line of greatest activity and development.

Boston, with two or three small exceptions, is displaying unusual strength, the other New England manufacturers evincing similar development. Chicago and Cincinnati and the smaller Western manufacturing centres, beginning with Buffalo, are full of life and energy, and we are astonished at the amount of trade done by those piano manufacturers located in this State between Albany and Buffalo. With the exception of a few houses—say three—between Albany and Cleveland, including both towns, all piano and organ houses have a bright future. Philadelphia and Pennsylvania manufacturers are also to be added to this list.

New York must therefore look to its future trade with care and with a greater degree of business tact and diplomacy than most houses are in the habit of observing. The great houses of this city are doing a healthy trade, taking into consideration the times and conditions, but a host of medium and small firms is destined to oblivion unless radical changes are made in methods—not only of business but of manufacturing.

These are some of the practical lessons we have learned in course of the introduction of a one price system of advertising. The moment the principle was applied it separated the wheat from the chaff—that is, it told us in so many words which the houses are that have a future, as distinguished from those who cannot survive.

CHICAGO.

WHAT is to be the next move in Chicago? The past month proved to be a most significant one to the future of the piano and organ trade of that city. It has changed the relative position of the firms toward each other, introduced new factors, and to some extent moved the retail trade centre. The removal of Lyon, Potter & Co. to Van Buren street, the removal of the Chase Bros. Co. as far south as Congress street, and the leasing of the building corner of Wabash avenue and Jackson street to the new Hallet & Davis Company have certainly given a great impetus to the southward tendency, which is also strengthened by the occupancy of the new warehouses of the B. Shoninger Company, on the block on Wabash avenue between Jackson and Van Buren.

As it appears now, the piano, organ and music trade will fall between Monroe and Congress streets, with a probability that the few houses remaining north of Adams will gradually seek quarters anywhere between that street and streets south on Wabash avenue, or pass into the side streets, as Lyon, Potter & Co., A. Reed & Sons and Cross and others have.

All the great houses doing business apart from factories are now huddled in one mass, and the small ones are with them. It is a remarkable aggregation of music firms, and they will do a tremendous amount of business in a small area.

But the question is, what is to be the next move in Chicago?—not necessarily a move in location but a move in combination. The lines of the Kimball Company seem to be permanently fixed with the manufacture of about 5,000 Kimball pianos this year; about 9,000 organs and the handling of cheaper instruments and the self-playing "Symphony." Naturally everyone is prepared at any time to hear news of importance regarding the future of such a great concern, but outside of factory and warehouse enlargement, together with enormous activity, nothing new is now apparent.

The Chicago Cottage Organ Company, with its Conover piano, is coming down to the ground floor of its Wabash avenue building and will go into the retail with great vim under the management of that department by a man of talent, of knowledge and experience. W. B. Price, the gentleman we allude to, will develop that department quickly and will show of what kind of material he is made. The company will handle about 6,000 pianos this year, a trade that Eastern houses do not seem to grasp generally, unless we exclude Thos. F. Scanlan, who will do about the same. There is no great move on the calendar of the C. C. O. C., unless there is something hidden behind the unusual reticence of the concern.

Lyon & Healy continue their old line of pianos with the exception of the Hallet & Davis, now in charge of the new company of that name; yet we would not be surprised to find some change made in their list, if nothing more than an addition to it. The Æolian is still kept in the foreground and sold as a specialty by the house. The Knabe, Hazelton, Fischer, Jewett and the remarkable Blasius piano are the present Lyon & Healy line, with a few others we fail to remember at this moment.

Lyon, Potter & Co. have a large and quick selling line of pianos, viz.: Steinway, A. B. Chase, Vose, Sterling; also Kurtzmann, and now, as announced last week, the Briggs, all pianos made by live, active, energetic manufacturers.

No other changes are on the tapis. Steger is handling his piano and the Singer and there is no telling which piano Twichell will now take in addition

tion to the Steck and the Poole & Stuart. He handled the Briggs about 15 years, we should say. Summy, who controls the Chickering, will add several medium pianos to his leader.

There may be a move on part of the Shaw. What's the matter with handling the Shaw? That piano is a profit maker. Who will get it in Chicago permanently?

The Emerson branch is a success under Northrop, who devotes all his time to Emerson only, and the result has been very satisfactory. But then there are few Northrops.

The F. G. Smith (Bradbury) branch, the Mason & Hamlin branch, the Pease Piano Company branch, the New England Piano Company branch, the John Church branch, the Estey & Camp house, all these branch houses or inter-dependent houses such as the Manufacturers Piano Company are not on the eve of any great changes.

The Chicago piano manufacturers are selling many thousand pianos in Chicago, either retail or wholesale, or to those who retail. Those who have no warehouses are not apt to go into the retail business on Wabash avenue unless we except Adam Schaaf, who is said to be prepared to open in case he can secure the proper premises.

Barckhoff-Mendelssohn.

MR. CARL BARCKHOFF, who severed his connection with the concern in Salem, Ohio, bearing his name several weeks ago, as noticed in these columns writes us that he is already in a condition to receive orders at his new factory in Mendelssohn, Pa. Although he has been established for himself only two weeks he says he already has several excellent orders, among which is a contract for a large three manual organ for St. Patrick's Church, of Washington, D. C.

Chicago by Wire.

CHICAGO OFFICE THE MUSICAL COURIER,
229 WABASH AVENUE, May 6, 1895.

THE strike at the Kimball factory has apparently been settled by a concession to the men. They are all at work again.

Nahum Stetson is in the city attending to matters pertaining to the opening of Steinway Hall this week.

Alfred Shindler has just returned from a trip. He denies that there is any truth in the rumor that Hardman, Peck & Co. are looking for a new Chicago agent for the Hardman piano. H.

Mr. Sisson to Take a Rest.

MR. CHARLES H. SISSON, traveling representative in the East for the Farrand & Votey Organ Company, of Detroit, Mich., has resigned his position with that company, the resignation to take effect June 1.

Mr. Sisson proposes to spend a month or two in quiet where no correspondence relative to business can trouble him, arguing that he has earned a rest after all his years in the trade. He may go to work again in the fall.

Caution.

LONDON, ENGLAND, 38 BOND STREET, W., May 6, 1895.

Editors The Musical Courier:

OUR attention has been drawn to an advertisement of Mr. Herman Schiffert's, which appeared in a paper called the *Musical Review*, published in Minneapolis and St. Paul, U. S. A., in which he states that he was with us for some time. We ask you to give publicity to the following contradiction, as we believe your paper to be the principal organ of the kind in the States. Mr. Schiffert's statement that he was with us is incorrect, as no workman of his name has been in our employ during the last fifty years and more.

We are, your obedient servants,
WM. E. HILL & SONS.

Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.
WILLIAM MASON—They possess a tone full and sonorous, and at the same time of sympathetic and musical quality.
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.

ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.
THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player.

GREAT TESTIMONIALS.

Conveying a Lesson.

New York, May 2, 1895.

Messrs. Steinway & Sons:

Gentlemen—I have known your pianos from my childhood and have used them wherever obtainable in my artistic career. It gives me pleasure to say that I prefer them to all others for their marvellous qualities of tone and touch, and I am delighted to add my name to the honored roll of artists, both vocal and instrumental, who have testified to their superlative merits.

I am, yours faithfully,
NELLIE MELBA.

New York, April 30, 1895.

Messrs. Steinway & Sons:

Gentlemen—We leave for Europe to-morrow morning and shall be in London in June for the spring season of opera. Would you kindly instruct your London house to have pianos ready for our use there at that time?

We take this occasion to thank you for courtesies extended and to say that, while circumstances have sometimes rendered the temporary use of other instruments necessary, our preference, conviction and artistic judgment have been and are for your superb master-works only.

Very truly yours,

JEAN DE RESZKÉ,
EDOUARD DE RESZKÉ.

THE firm of Wm. Knabe & Co., it is alleged, had some kind of a program advertising arrangement with Abbey & Grau, which included the furnishing of Knabe pianos to the members of the opera troupe. The kind of testimonials some of these members gave to Wm. Knabe & Co. can be found in another column of this issue of THE MUSICAL COURIER.

In view of this advertising arrangement between the Knabe house and Abbey & Grau we are justified in concluding that the De Reszkés refer to the Knabe piano when they say in the above letter to Steinway & Sons "while circumstances have sometimes rendered the temporary use of other instruments necessary."

We may as well be candid about this thing and say just what is generally known regarding such methods. There is nothing wrong about such an advertising contract, except the inability of Abbey & Grau or, for the matter of that, anyone else to deliver the article, that is, secure the unequivocal and sole testimonial of the artists who are thus bound to use the one make of piano unless they desire to pay piano rent.

Of what great consequence can a testimonial of Russitano be to Knabe, when Jean de Reszké gives Steinway a testimonial?—and so it goes throughout the whole list? Bensaude gives one to Knabe and Edouard de Reszké one to Steinway & Sons, who have no arrangement with Abbey & Grau. Where does the benefit of the arrangement come in, and why did Abbey & Grau not deliver? Because they could not. The De Reszkés are great artists who cannot be delivered.

While all this is, as a matter of course, no reflection upon the character and fair fame of the Knabe house, it yet seems to indicate that some artists, like some great daily papers in New York, Philadelphia, Boston, Cincinnati, Buffalo and Springfield, agree with THE MUSICAL COURIER in their opinion of the Knabe piano.

Autoharp in Concert.

THE concert Autoharp has just closed a season of unrivalled artistic successes with Gilmore's Band, which is under the direction of Victor Herbert, Mr. A. J. Gery being the artist whose performances on the concert Autoharp created such enthusiasm that at nearly all performances he was called to respond to encores two and three times.

Last week Gilmore's Band and the Autoharp were heard at Northampton, May 3; Worcester, May 4; Boston Theatre, Boston, May 5; Lynn, May 6; Gloucester (matinée), May 7, and Salem (evening), May 7, closing the season at the latter point.

The band playing about 100 concerts, with the Autoharp at each, went South as far as New Orleans; West as far as Lincoln, Neb.; North as far as Duluth, Minn., and East as far as Gloucester, Mass.

With this first concert trip the concert Autoharp has demonstrated its capacity as a musical instrument which can entertain the musical masses and rivet their attention. Apart from its novelty, from the individuality of its tone properties and the effects of the tone, it discloses in its broader work that the technic of the instrument, or rather

the resources for technical display, elevate it into higher artistic spheres than have until recently been apprehended.

Time is now a great factor in the development of the greater Autoharp, for time is necessary for the education of players and the technical development of those who are striving to unearth the artistic resources of the instrument. Within the next few years there will be thousands of expert Autoharpists.

Unanimous Thanks.

The Great Lyric Artists of the Metropolitan Opera House Company to Wm. Knabe & Co.

NEW YORK, February, 1895.

GENTLEMEN—I thank you very much for the magnificent Grand Piano placed at my disposal during the past, as well as the present, opera season, and take this opportunity of saying that the unrivaled tone of your instruments makes them a boon to lyric artists. Accept my congratulations.

Yours faithfully,

NELLIE MELBA.

I thank you very much for the use of your Piano this season and beg to congratulate you on the beautiful singing tone and volume of power you produce in your magnificent instruments.

LIBIA DRÖG.

I desire to thank you sincerely for the fine Piano placed at my disposal during the present opera season, and take pleasure in saying that your instruments are ideal in tone and unrivaled for sympathetic character.

MIRA HELLER.

I beg to thank you for the charming Piano placed at my disposal during the present opera season. Your instruments possess a splendid singing quality of tone that appeals to a lyric artist.

LUCILE HILL.

Permit me to thank you for the magnificent Piano placed at my disposal during the present opera season, and express my admiration for its fine singing quality and depth of tone and delightful action.

MATHILDE BAUERMEISTER.

Please accept my thanks for the Piano of your make I have been using during the present opera season, which has a rich tone, great volume and delightful action, and is in every respect a magnificent instrument.

EUGENIA MANTELLI.

Please accept my sincere thanks for the fine Piano placed at my disposal during the present opera season. It gives me pleasure to state that I find your Pianos unsurpassed in all the essential qualities of a perfect instrument.

SOFIA SCALCHI-LOLLI.

Permit me to thank you for the Piano placed at my disposal this opera season, and allow me to comment on its beautiful rich tone and magnificent volume.

FRANCESCO TAMAGNO.

In tendering you my sincere thanks for the Piano placed at my disposal during the present opera season, permit me to say that I find your instruments very sympathetic in tone and action, very responsive to the most delicate touch.

G. MAUGUIERE.

I thank you very much for the Piano placed at my disposal during the present opera season; my experience with the same is extremely satisfactory. It has an ideal tone, sympathetic in character combined with great volume.

JOSEPH RUSSITANO.

Allow me to thank you for the Piano you so kindly placed at my disposal this season, and permit me to express to you the great satisfaction I derived from using same. Your instruments are magnificent in tone and volume and delightful in touch.

MARIO ANCONA.

Please accept my thanks for the Piano placed at my dis-

posal during the present opera season. Yours are noble instruments, combining a beautiful singing tone with great power.

VICTOR DE GROMZESKI.

I beg to extend you many thanks for the magnificent Piano placed at my disposal during the present operatic season, and deem it a pleasure to testify to the beautiful tone and exquisite touch in your instruments.

MAURICE BENSUADE.

I take pleasure in testifying to the superior qualities of your Pianos, which I consider a triumph in tone production. Thanking you for the Piano you permitted me to use during the present opera season, I remain,

Yours truly, POL. PLANÇON.

I have used your Pianos during the last as well as the present opera season with the greatest satisfaction. I find in them wonderful depth and purity of tone, and an action remarkable for its delicacy of touch.

E. BEVIGNANI, Musical Director.

The above is an exact verbal reproduction of a page in the program book of last week's Springfield Musical Festival. There seems to be one date to all of these—well, to all of these, and that is after all not a date. Who is responsible for this thing, anyhow?

Shall I Buy My Own Ideas?

GEO. STECK & CO. do not know what to make of a letter signed by John B. Mitchell and written on the business stationery of the Dominion Organ and Piano Company, of Bowmanville, Ont. The writer informs Geo. Steck & Co. that he is the owner of a United States patent granted March 26, 1895, for an iron arch plate frame and that he would like to dispose of the United States right to Geo. Steck & Co.

Now it happens that Geo. Steck & Co. use just such an iron plate and Mr. Geo. Nembach asserts that his concern has a patent granted a great many years ago for the identical thing Mr. Mitchell now claims patent on and desires to sell. A close examination of the catalogues of Geo. Steck & Co. and the Dominion Organ and Piano Company show plainly that the ideas of the two concerns as regards plates are identical, and as Geo. Steck has been using these ideas for a long time Mr. Nembach cannot but feel certain that somebody has been copying his house's ideas. But the funny part of it all is that Mr. Mitchell is now seeking to sell the patent right for the United States to a concern whose ideas were copied either intentionally or unintelligently.

The reading matter in regard to this patent is almost identical in both catalogues. Of course Geo. Steck & Co. have not a Canadian patent, but they do claim one in the United States. That is why they wonder at the effrontery of the man from Canada who seeks to sell them what they have possessed for years and still do possess.

That Banjo Voting Contest.

MR. ALFRED A. FARLAND is now ahead in the banjo voting contest for an S. S. Stewart banjo with 608 votes to his credit, while Della Fox, who was in the lead last week, is second now with 593 votes. The contest is carried on under the auspices of the *Dramatic News*, and is a good advertising scheme for Mr. Stewart's goods. The reason that his goods are so popular is found in his aggressive advertising methods. All work of this kind helps make goods known, thus creating a demand for them that dealers can supply. In the last few years Mr. Stewart has spent a great deal of money in advertising his goods, and that he is one of the best known banjo makers to-day is due to just this kind of work.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 235 Wabash avenue,
May 4, 1895.

If all the changes which have occurred in and about Chicago in the past few months have been for the benefit of trade, and anyone interested in these changes hopes that they will be, an immense amount of good has accrued here.

We will speak first of the new factories which have been built and the new concerns which began manufacturing. Of the new factories the Steger factory at Columbia Heights will be probably one of the largest and will enable the Steger Company to do many things in connection with the manufacture of pianos which have hitherto been done for them.

Messrs. Julius Bauer & Co. will have a new factory. The Conover Piano Company have a new factory. George P. Bent, House & Davis Piano Company, Schaeffer Piano Company, Story & Clark Piano Company, Russell Piano Company and Straub and Van Matre have all new factories and all built by the concerns themselves, with the exception of the Story & Clark factory, which was secured on such favorable terms that it is really cheaper than building.

Changes in location of the retail houses, which have been going on for some time, have been very many, although we here in Chicago have not noticed it very much, as the changes have been gradual.

The Chase Brothers Piano Company have now the largest wareroom—at the corner of Congress street and Wabash avenue—in the city, and the new sign which they have placed over the doors reads "Chase Bros. Piano Co., Manufacturers," although they are still advertising under the name of Chickering, Chase Brothers Company, or rather they are advertising under both names.

The Conover Piano Company, which, as is well known, is virtually the Chicago Cottage Organ Company, have already taken possession of their down stairs wareroom, and workmen are engaged in putting it in complete shape for business. The sign is already in place and reads "Conover Piano Company."

The S. Brainard's Sons Company are moving to their new store, which is only a few doors south of their old one.

The Shoninger Company were also among the movers and are already located in their elegant new store at 267 and 269 Wabash avenue.

Lyon, Potter & Co., as has already been announced, will have their opening next week, Friday and Saturday. The house is still doing business in the old store and can probably stay there for a reasonable length of time, arrange-

ments having been made by Mr. Potter to that effect. What goods they purpose removing to the new location will be removed there next week, and it is expected that the premises will be in fine condition by the opening day.

Mr. J. L. Mahan is seriously considering giving up his small store at 306 Wabash avenue, in the Auditorium Building, and making his headquarters on the sixth floor of that building, where he has already quite an extensive wareroom. Mr. Mahan thinks that the street store is perhaps as much of a detriment as a benefit, as he thinks that people simply pass along, look in his store and think that the pianos they see there are all that he has in stock, which gives a very wrong impression.

The Manufacturers Piano Company's new store has already been spoken of, and in fact illustrated in the columns of THE MUSICAL COURIER. We can only add to what has already been said about it, that it would probably make a greater impression in the city of New York than it does here. We do not know why it should be so, but there are so many fine warerooms in this city, and several more to come, that it seems to be expected and does not create much of a sensation.

The Hallet & Davis Piano Company secured what is still called the old Weber Building, at the southwest corner of Wabash avenue and Jackson street. This lease was virtually concluded last Tuesday evening. The company have already taken possession of the premises, and are busy at work putting them in fine condition for occupancy. The premises consist of the basement, the first floor and the small music hall on the second floor, which is not so small after all, as it consists of the larger portion of the whole floor. There will be two parlors constructed on the first floor, and everyone here concedes that this particular location is, to say the least, unsurpassed in the city.

Another one of the changes which recently occurred, although not a removal, was the enlargement of the warerooms of Mr. F. G. Smith's Bradbury piano concern, who have now really a very elegant place and quite in keeping with Chicago progress.

The placing of the agency of the Pease piano with the Mason & Hamlin Company gave their genial manager here, Mr. MacDonald, a reason for giving up a first floor wareroom, but we must say that we believe that he has greatly benefited by his position, and certainly as to the premises which he now occupies—the third floor of the Mason & Hamlin building here—as it is far larger and better fitted for doing wholesale trade than the old store at 46 Jackson street.

In recent times the Mason & Hamlin Company were among the first to take possession of their new store at 250 and 252 Wabash avenue. It is a fine store and it is intended to change the front of it some time during the summer, during the dull season, and make it still handsomer.

Mr. Leon Strauss is a new man who has recently entered into the business of sheet music and musical merchandise. He is handsomely located in the Shoninger warerooms and occupies a good portion of the north wall. Mr. Strauss intends eventually to go into the publishing business in connection with his other business. He is a popular young musician, has many friends, and is liable to get his share of the business.

The William Tonk & Brother Company is another concern which recently made a change of location. Where formerly they had what might be considered a rather inferior store at 271 Wabash avenue, they now have a good

store on the fourth floor of the Mason & Hamlin Building.

While we are speaking of changes it may not be out of place to state that there is a rumor that the Hardman piano is looking for another agent in this town.

Mr. Adam Schaaf, who bears the distinction in this town of being one of its rich men, has been looking for some time and is still looking for a good location on Wabash avenue, but will probably not come down town from the West Side until he succeeds in buying outright a building suitable for his purpose.

In speaking of the many changes, the giving up of the Chickering & Sons warerooms and the opening of the Clayton F. Summy Company, which latter company assumed the agency of the Chickering piano, must not be overlooked. Mr. Summy is now pretty well to rights. The piano parlors on the second floor have been very handsomely fitted up and a good stock of goods is already displayed there.

Two houses have gone out of business in this town, the Haines Brothers and the Julius N. Brown Company. The Haines piano is not at the present time represented here, but the Colby piano was secured by the Thompson Music Company, and Mr. Julius N. Brown will have his headquarters with the Thompson Music Company, and take charge of the old collections of the house and will look after the wholesale trade.

As it is intended in this article to make as complete a record as possible, it must not be forgotten that the Symphony organs recently went from Lyon, Potter & Co. to the W. W. Kimball Company, and it was only last week that the Briggs piano went from Mr. Twichell to Lyon, Potter & Co., or that the Poole & Stuart piano was taken as a regular agency by Mr. J. O. Twichell.

A recent change of firm name, but not of location or of business, was the buying of J. Howard Foote's stock of musical merchandise by the new concern of Howard W. Foote & Co.

Messrs. Kops Brothers have also recently removed from 215 Wabash avenue to 25 Adams street.

In relation to the change in the clerical force at Estey & Camp's, Mr. Camp says that there will be no change made in the running forces of his house for the present. The clerks who are left there are sufficient for the business at the present time. If in the fall he should think it a necessity the force will be increased.

Wissner in Chicago.

Mr. Otto Wissner, through Mr. Frank H. King, has leased the store at 22 Van Buren street for one year. This is the store now occupied by R. W. Cross & Co. The next door west of this store, which is in the same building (the Athenæum), will also be secured if it can be had, which will make a fine large wareroom, directly opposite the new Steinway Hall. It has not yet been decided who will run this branch store for Mr. Wissner, but Mr. P. T. Connolly, of the Brooklyn house of Otto Wissner, will represent his financial interests.

Mr. Cross will accept a situation with some good house. Several offers have already been made him, but so far the house that he will be connected with has not been determined upon.

The Frontage of the Trade in Chicago.

It may be interesting to know that in the district known as the piano quarter, the total frontage occupied by the music trade will amount to about 1,150 feet, and this does not oblige one to take into consideration any other blocks than those from Madison street to Congress (five blocks),

"GRAND OPENING."

"CROWN" PIANO AND ORGAN FACTORY, NEW BENT BLOCK,

N. W. Corner Washington Boulevard and Sangamon Street, CHICAGO, U. S. A.



Open to the inspection of all visitors May 1, 1895, and for all time thereafter. This year (1895) is the one we celebrate; being the 25th anniversary of the founding of the business and the year in which our new factory (one of the finest, largest and most complete in the world) was finished and occupied. Friends, customers, competitors and all cordially invited to call.

OBJECTS OF INTEREST.

New Factory!
New Styles Pianos!
New Orchestral Attachment!
New Practice Clavier!
New Styles Organs!

New Methods of Manufacture!
New Prices!
New Terms!
New Pleas for Trade!
New Cures for Dull Business!

EVERYTHING NEW EXCEPT THE "OLD MAN."

Come and see the old and the new. "Rejoice with those who rejoice."

Yours, 'til we meet, (then 'tis meet that mine is yours—
if you pay the price.)

GEORGE P. BENT.

1870 at 84 La Salle Street. 1895 at 245, 247, 249, 251, 253 Washington Boulevard,
and 17, 19, 21, 23, 25, 27, 29, 31 So. Sangamon St.

and includes all the music houses on the South Side, but none on the West or North and none on the South Side below Congress street.

Conover.

The Conover piano is now made in its new factory, which is built right adjoining the Chicago Cottage Organ Company's organ factory, a little way out Blue Island avenue. The company still has about 150 Conover pianos being finished at the old factory, corner of Lake and Peoria streets, but these instruments will all be done and either shipped to the new warerooms or to customers by June 1.

Lyon, Potter & Co.

Messrs. Lyon, Potter & Co. are making a very great success of their popular sale of pianos. They are also making great use of the daily press in exploiting their sales. For instance, in one "ad." they claim to have sold 25 pianos in one day, 19 the next and 18 the following. At this rate they will soon clear out the superfluous stock of second-hand instruments, &c.

Schaff Brothers Company.

Mr. Geo. T. Link, of the Schaff Brothers Piano Company, is feeling very much encouraged over the outlook of business. He says orders for instruments have gradually increased in numbers, and where he a short time ago was feeling slightly pessimistic, he now feels decidedly the opposite. The instruments manufactured by this concern are thoroughly reliable. They are not cheap in any sense of the word, except that they are reasonable in price, considering the merits of the goods.

Chase Brothers Company.

The Chickering-Chase Brothers Company, as has been remarked before, have an immense store and could spare a large portion of it without feeling the loss of space. There are several vaults belonging to their portion of the building, one of them being about 40 feet in length and eminently fitted for the storage of valuable merchandise, such as electroplates. They would like to rent a portion of this.

This location has already proved to be a very excellent one. It is right close to the entrance of the "L" road, and has proven its favorable location by actual sales made from the new warerooms. They shipped one day this week 11 pianos, which included both rentals and sales.

Louisville Changes.

Messrs. J. P. Simmons & Co., of Louisville, Ky., have bought from Smith & Nixon the entire stock of small goods, sheet music and fixtures of the N. W. Bryant concern, of Indianapolis, Ind.

Messrs. Simmons & Co. will move their store nearer to the business centre on May 15. Their number will be 528 Fourth avenue, and they intend keeping in addition to their pianos and organs a full line of sheet music and musical merchandise.

"Crown" in Cincinnati.

In order to introduce the Crown pianos in Cincinnati, a concert will be given there at Levassor Hall, and the following program will be given:

Piano duet, Ojios Criollos.....	Gottschalk
Messrs. Levassor and McChesney.	
Violin solo, selected.	
Piano solos—	
Banjo imitation, Plantation Jig.....	Melnotte
Bagpipe imitation, Scotch Dance.....	Hiller
Music box imitation, selected.	
Mr. M. H. McChesney.	
Duo—	
Der Alpenwelt (zither and piano).....	Feyertag
Lorely (piano and harp).....	Oberthur
Messrs. Levassor and McChesney.	
Vocal, selected.	
Spinnet duo, The Harmonious Blacksmith.....	Händel
Messrs. Levassor and McChesney.	
Violin solo, selected.	
Duo—	
Mountain Echoes (piano and zither).	
Spanish March (two mandolins).....	Baker
Danse Negre (guitar and banjo).....	Drumheller
Vale Medley (banjo and mandolin).....	Corliss
Messrs. Levassor and McChesney.	
Vocal solo, selected.	
Duo—	
Am Tegernsee (two zithers).....	Lomner
La Traviata (harp and piano).....	Emilie Glover
Messrs. Levassor and McChesney.	

The whole program will be performed, with the exception of the violin and vocal selections, upon two Crown pianos containing the orchestral attachment.

Date of Opening.

The Conover Piano Company have issued invitations for their opening, which will take place on the 22d and 23d of this month. They expect to make it very pleasant for visitors and will adopt some original methods for doing so.

Seventy-five Per Week.

The Smith & Barnes Piano Company are producing an average of 75 pianos per week and things are so systematized in that factory that very little fuss is made over it.

Poole & Stuart and Twichell.

Mr. W. H. Poole, of Poole & Stuart, of Boston, Mass., left here the early part of the week. Naturally Mr. Poole will congratulate himself and his house on making as large a deal as they made in this city with such a successful dealer as Mr. J. O. Twichell.

As was said last week, the Schultz Piano Company sold many of these instruments. A few were also sold by Mr. Twichell at his store on Wabash avenue, all of which gave such good satisfaction that they virtually won their way in the regards of Mr. Twichell and his salesmen. The first order for these instruments, in addition to what was already on hand, was something in the neighborhood of three carloads, and the goods will be pushed from both stores.

Mr. Poole spoke of some new styles of pianos, entirely new scales and new cases, which they are now producing, which he thinks will be exceedingly popular, as by the mere description he has already sold about forty of them before they are even out. The Poole & Stuart piano is a success.

Bullock vs. Rintelman.

The case of Bullock v. Rintelman was heard last Tuesday morning, and the arguments were made in the afternoon, the justice deciding in favor of the landlord, judgment being obtained against Mr. Rintelman for \$154. This suit has been appealed and now will begin a suit for damages against the landlord.

At Work.

The M. Schulz Manufacturing Company are at work in their organ department and have already produced a number of entirely original styles of cases, which are said to be handsome. Mr. Homo Buikema is the contractor for the interior work.

Union No. 1.

PIANO MAKERS AND PIANO VARNISH FINISHERS' Union, No. 1, Chicago; incorporators, Edmund Dufresne, John G. Demes, Charles Brandt and F. G. Zeisson.

This license to incorporate was published this week. We know none of the names of the incorporators, but it may have come about in consequence of the strike at the Kimball factory, which we may know more about on Monday.

Personals.

Mr. James R. Mason, of the Sterling Company, of Derby, Conn., is in town this week and remains here until Monday. He is taking a very cheerful view of the business situation, and as he stopped at all the principal cities on his way out and did business in all, he has reason for his optimistic views. He will go still farther West and Northwest. There is something to be said in relation to the Sterling piano in connection with the amount of business which this house is doing. The company retain their agencies so firmly that the value and merits of the goods are proved by this one fact.

It is said that Mr. R. W. Blake, president of the Sterling Company, and Mr. A. J. Brooks, president of the Huntington Piano Company, will be in the city next week, and will probably be here for the opening of the new Steinway Hall, which, by the way, is being rapidly pushed to completion.

Mr. S. H. Dyer and Mr. C. E. Dyer, of Dyer & Brothers, of St. Paul and Minneapolis, were in the city this week.

Mr. J. V. Steger returned from his Western trip a few days since. He was successful in placing the goods of his manufacture with several good houses and will shortly make another trip of like import.

Mr. Geo. I. Badger, of La Porte, Ind., was here this week. He reports trade in his locality all right. He is handling a good line of goods, among the Chicago pianos which he handles being the Reed & Sons and the Schaeffer.

Mr. H. H. Denison, of Elgin, Ill., who has also been a visitor this week, thinks times are improving in his locality. As is well known, the principal industry there is the large

factory of the Elgin Watch Company, which recently greatly increased its number of hands.

Mr. C. A. Elmendorf, of Sioux City, Ia., is visiting Chicago this week. He represents having done an excellent business out there, and spoke particularly of the good which had accrued to the Kimball piano, of which he is the representative, by the playing of Mr. Emil Liebling, who has been giving concerts in that locality. We hope Mr. Elmendorf will not suffer from the late cyclone which is reported.

Mr. S. L. Nelson has engaged with the W. W. Kimball Company as salesman. He is a brother of Mr. I. O. Nelson, and will work among the Scandinavian population, which is a very large portion of the city's entire population. He has already begun to do business, and will no doubt be successful.

Mr. Thomas G. Vent, a young and bright salesman who has been connected with the Manufacturers Piano Company for some time, has taken a position with the Clayton F. Summy Company.

Mr. W. E. Furbush, of the Briggs Piano Company, of Boston, left the city the early part of the week and returned again later in the week. To use Mr. Furbush's own expression in relation to his business, he is right "in the stream."

Mr. Preston Osborn is now connected with the Clayton F. Summy Company and will no doubt prove a valuable man for Mr. Summy. He has a very large acquaintance among musical people, and has had quite an experience in Chicago, both in the sheet music and the piano department.

Mr. James H. Thomas, representing Hamilton S. Gordon, is in the city this week visiting the trade on behalf of his concern.

Mr. Walter L. Ray has recently taken a position with the firm of J. P. Simmons & Co., of Louisville, Ky. Mr. Ray is known as a Chickering specialist, and the firm is congratulating itself on securing his services.

Mr. Thomas Floyd-Jones is expected in the city the coming week.

Mr. F. B. T. Hollenberg, the president of the Hollenberg Music Company, of Little Rock, Ark., who is in the city, remarks as to trade that there is no cause for complaint whatever with his house, and that prospects never were better than they are at the present time, which is a pretty strong indorsement of an excellent state of affairs in that locality.

Mr. F. Wight Neumann leaves for Europe to-day and will remain abroad until next September.

Mr. W. H. Guernsey, representing Jacob Brothers, of New York, informs us that the Lindeman Piano Company, of Cincinnati, is entirely out of business; that Mr. Herman Lindeman has gone East; that Mr. Ferdinand Lindeman has taken a position with the Levassor Piano Company, and that Mr. George Lindeman has engaged with the Smith & Nixon concern.

Mr. C. B. Detrick, with the Mason & Hamlin Company, came home from Kansas City yesterday. His train met with an accident caused by a tie placed across the tracks, which delayed him about twelve hours. Mr. Gill is still in Kansas City and will be back on Monday. The deal with Mr. Carl Hoffman is now entirely consummated.

For Territory, &c., Address.

THE Lester Piano Company, Philadelphia, has just brought out a new style 50 with Boston fall, in the various kinds of fancy woods, and in design and finish we have seen nothing that surpasses them, while the tone is of that musical quality that so readily captivates a customer. Dealers who have been so fortunate as to become thoroughly acquainted with the many good qualities of the Lester are more than enthusiastic in their praise of the instrument. In these times of close prices any dealer who may be able to secure territory for such an easy seller may consider himself in good fortune. The Lester has proven its ability to fulfill every promise a dealer may need to make for it. It stands like a rock. For territory, prices, &c., write to the Lester Piano Company, 1308 Chestnut street, Philadelphia.

WANTED—A first-class piano and organ salesman for city and suburban trade. Must be of good address and furnish the best of reference. J. W. Martin & Brother, 73 State street, Rochester N. Y.

\$100

RETAIL.

WAREROOMS:

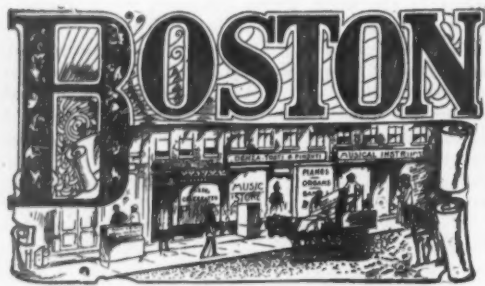
1199 Broadway, New York.

Self-Playing Piano
ATTACHMENT

FITTED TO
ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



BOSTON, May 4, 1895.

LAST week showed a vast improvement in the Boston trade—wholesale and retail—and from all appearance we conclude that May will prove an excellent month. The New England Piano Company is doing a remarkable trade. Without offense to any other firm we may say that this company is selling more pianos than any house in Boston to-day—at retail, and wholesale also, considering its retail houses as wholesale purchasers. The trade of the firm is simply great. Mr. Scanlan is working on principle, and it necessarily has a system, a developed, organized system and under its operations his business is rapidly expanding. He is constantly at work day and night, for he does not cease working at 6 P. M. He returns to 300 Tremont street after supper at 8 P. M., and continues his labor, which is really a pleasure to him.

Estey.

The Estey house of Boston, S. A. Gould manager, has removed to its new quarters, 180 Tremont street, one of the most attractive piano and organ warerooms in Boston. Small special salesrooms subdivide the wareroom, but do not interfere with the general perspective. The basement is a wareroom floor in itself. The offices are located in the front, like many other Boston piano offices.

In the rear is a large pipe front, walnut, double bank pedal phonorium, the largest of these Estey instruments ever produced. A single bank oak phonorium is in the window, also a most beautiful instrument. The whole establishment has the atmosphere of prosperity and energy, and a large trade is apparently at hand for this branch of the great Estey Company.

Emerson.

An important change of representation has just been made by the Emerson Piano Company in Buffalo, where Mr. E. Moeller has had the piano, which now goes to the enterprising firm of Geo. F. Hedge & Son. A large shipment of the various styles of Emerson pianos has already gone forward, and we look ahead to handsome results for both parties.

The Emerson piano is one of those instruments which, it may be said, are "grateful" to sell. It is a satisfaction for a dealer to sell an Emerson, because he knows, he is conscious, that it will give satisfaction to his customer and be a credit to him as a merchant. It is a merchantable piano; it is a piano which can raise the dealer in pianos to the distinction of a merchant, a distinction, we are sorry to say, many piano dealers do not enjoy. They do not sell the right kind of pianos to make merchants of themselves. That is right—we mean that what we say is right.

Great Sympathy.

Universal sympathy is expressed for Mr. G. A. Gibson, of the Ivers & Pond Piano Company, who lost his son last week. The young man—over twenty-one years of age, talented, well liked and of great promise—died on Wednesday evening, May 1, of spinal meningitis, at his father's home in Medford. He was the elder of two sons, the surviving one being about twelve years old.

Mr. Handel Pond, accompanied by his brother, Preston Pond, is in Europe for several months for recreation.

Æolian.

The full extent of the large deal made by the Æolian Organ and Music Company with the Steinert Company has not been made apparent by the mere statements published up to date. It appears that it is a large, comprehensive scheme, covering the handling of the Æolian all over England. Mr. O. Sundstrom, who was, up to a few weeks ago, in the employ of the Æolian Company, has transferred his services to the M. Steinert & Sons Company, and will supervise the Æolian transaction in a general way through-

out that whole section. Mr. Sundstrom is an Æolian expert, a demonstrator upon the Æolian who has the ability rapidly to enlighten the prospective purchaser regarding the capacity and possibilities of that remarkable instrument.

While we are about it we may say that there is a great opening in the music trade for young men who would study the Æolian for commercial purposes. There is a great scarcity of such men, and if there were a dozen now prepared to do the Æolian work properly we could place them satisfactorily to themselves and the firms anxious for such services.

Mason & Hamlin.

Mellor & Hoene, of Pittsburg, are the new representatives of the Mason & Hamlin pianos and organs for that vicinity. This Pittsburg house has always identified itself with high-grade instruments, and has, in fact, made its fame on that line, which is a guarantee of success in this new addition to its line of goods.

Mason & Hamlin pianos can at all times be successfully handled by intelligent dealers who appreciate the strength of the scientific and the musical arguments that can be applied to this piano—*sui generis*, an instrument of individual character. The more intelligent, the more musical the dealer or the salesmen is the quicker can he impress upon the buyer the nature of the Mason & Hamlin theory and its success in practice, or rather in its practical application. The instrument is made for those who purchase through the instrumentality of the intellect; that is, not only the musically trained intellect, but the intellect subordinated to the laws of science and logic. Any appeal to such intellect is at once received sympathetically if the dealer or salesman has the parallel mental strength.

We mean to say definitely that with the growth of intelligence the opportunities of the Mason & Hamlin piano grow. It is not a merely "fine" piano; there are many such. It is a "fine" piano that embodies a new principle, which will prove a path-breaking principle before the close of the century.

Notes.

Mrs. A. T. King, Boston representative of THE MUSICAL COURIER, spent the week at the Springfield Musical Festival, and was in New York until late this week. The senior editor of the paper was in Boston end of last week.

Harry W. Metcalfe is now traveling for the McPhail Piano Company.

Everybody likes the Merrill piano. Both scales are "great." We have heard competitors admit this with the greatest freedom. Mr. John McLaughlin, who is with Merrill, is completely gone on these scales. Pretty bad case for a man of his age, but it cannot be helped.

The Vose & Sons Piano Company have no news to report. It is seldom that a change takes place in Vose agents, who seem to stick to the piano for years. Hence no news.

We could find no time on a rush trip of a few hours to get to the South End factories.

Miss Warren, after a very severe illness, has returned to her desk at C. C. Harvey & Co.'s, and is beginning to appear as of old. She is to be congratulated, as is anyone who succeeds in defeating pneumonia. Harveys are doing an excellent trade in Chickering pianos.

The organization of the Illinois Hallet & Davis Co. has occasioned much talk in the Boston trade, and it is generally recognized that this means a greater production of Hallet & Davis pianos than ever before as soon as the new corporation gets into a working order. Mr. Cook, Sr., was in Chicago at the legal organization and first meeting of the company of which he is to be president.

—Frank Meckel, of Cleveland, will remove from his warerooms on Superior street to handsome new quarters on Euclid avenue.

—Victor Victorson is suing Mr. Freeborn G. Smith, claiming in his bill that the defendant is now and has been using the Victorson patented process of treating wood, without the consent and sanction of the complainant.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LXXXI.

IN order to make this department as useful as possible, and to know that it is being made useful, correspondence is invited. If there are any questions about advertising which we can answer, we will be glad to do so. Advertisements sent in will be criticised and suggestions made for their improvement. In order that these ads. shall not go astray in the mails or among the mass of exchanges which come to this office, it is recommended that the advertisement be cut from the paper, marked with the name and date of issue and mailed to us under letter postage.

Here is evidence that the trade is bothered with auction sales in Nashville, Tenn., just as it is in Newark, N. J., where this advertisement was first published by the S. D. Lauter Company.

If you are an expert

In Pianos, it may be safe for you to buy a Piano anywhere—even at an auction sale. If not, you'd better stay away. If you know the game and play it with your eyes open, it's nobody's business how badly you fare. If you are not an expert, better trust yourself to an established Piano house.

We are showing some splendid bargains this week. See us.

R. DORMAN & CO.

This looks like evidence of good business in Detroit, and I should say that the advertisement is a good one for the

Chicago, April 2, 1895.
GRINNELL BROS., Detroit, Mich.

Gentlemen: Your order through our Mr. Phipps for fifty (50) Pianos and one hundred and twenty-five (125) Organs has been received and will be shipped according to directions.

Thanking you for the order and soliciting your further favors, we remain,

Yours respectfully,

CHICAGO COTTAGE ORGAN CO.

WHY IS IT....

Grinnell Bros. Buy and Sell More Pianos and Organs

Than Any Other Music House in Michigan?

Why is their business constantly on the increase, while most other Music Houses are doing less business? A call at our warerooms and an inspection of our goods, prices and terms will make the answer very easy. Correspondence solicited. Send for catalogue and prices.

GRINNELL BROS. MUSIC HOUSE, 226-228-230-232 Woodward Ave.

purpose of impressing people with the largeness of the business. Though I think it would have been well to have

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

figured up the total selling profits on these instruments, and to have made that part of the ad., I do not believe outsiders really know whether an order for 50 pianos is a big order or not. At least, they don't know how big it is.

The play upon the initials in the following ad. has produced an attractive announcement, and one which is calculated to stick in the memory. The ad. is well written, and while it has the fault of extravagant statement, which is common to almost all piano ads., I should think it was well calculated to do some good for the Chase piano:

THE A. B. C.

—OF—

PIANO WISDOM.

The selection of a piano is not a matter for to-day merely; the purchase should represent enough piano for a generation. Age should sweeten your piano, and use increase its value. This applies with peculiar force to the

A. B. CHASE PIANOS.

They are a triumph of mechanical skill, constructed with special regard to durability. The peculiar fact that their tone improves with age is accounted for by the extreme care taken in the selection of material, and in construction. They are recognized as the standard of piano excellence.

Not in your day or generation will you ever have to trouble yourself again about a fine piano, if you select the A. B. CHASE.

WE GUARANTEE THEM AS REPRESENTED IN EVERY RESPECT.

WM. WANDER & SONS,

SOLE REPRESENTATIVES.

239, 241, 243 Asylum street, Hartford, Conn.

JUNIUS HART,
NEW ORLEANS, April 11, 1905.

Editors The Musical Courier:

DEAR SIRS—My attention has just been called to some criticism of my advertisement in a local paper and to the letters from the proprietors of the local papers in response thereto. I must confess that I am quite astonished thus to observe that even we in the far South do not escape the eagle eyes of your critic.

I suppose the plain meaning of the criticism is that I ought to engage the assistance of one of those 500 men whose business it is to write advertisements for other people. I suppose Mr. Chas. Austin Bates himself belongs to that ilk and should be very much mistaken if he is not the author of a number of advertisements supplied to us by one of the factories whose piano we handle, and one of which every now and then he flings into the face of the trade as one of a series of advertisements which require no comment, but speak for

themselves. I suppose Mr. Bates thinks that I ought to use them in preference, so that the factory in question may be induced to get a fresh supply of similar advertisements from time to time. However, it is none of my business what the gentleman thinks, nor do I care.

Neither Mr. Bates nor any other advertisement-smith is capable of judging which advertisements do or do not bring business, and I can only class his remarks as a piece of impertinence, which I would have considered beneath my notice had not our local paper seen fit to reply to same. As the proprietors of the paper justly remarked, the man who pays has to have his choice in the matter of advertising, and Mr. Bates ought not to waste his valuable advice until he is asked for it.

Yours truly,

JUNIUS HART,
per J. Winter.

Let me say in reply to this that I have repeatedly stated in this department that its one object was to be a benefit to the trade. Any criticisms which I may offer are made in the friendliest kind of spirit. If I were not interested in the improvement of a man's advertising I certainly would not take the time and trouble to criticize him.

Generally I try to select for criticism such advertisements as best represent a more or less prevalent kind of advertising. When I criticized Mr. Hart's ads. for certain characteristics, I meant that criticism to be useful, not only to Mr. Hart but to several hundred advertisers who are making the same mistakes that he has made. I can see no reason why Mr. Hart should take offense at my remarks. His advertising is bad. There is no doubt about that, but it is no worse than the advertising of other piano dealers in New Orleans.

In making my criticisms I make them just as strong as I possibly can. I am perfectly candid in what I say, and I have no ulterior motives.

As Mr. Hart suggests, I am an advertisement writer. That is my only business. I have written some piano ads. both for manufacturers and for retailers, but my business in this line hardly amounts to one-twentieth part of my total business; that is to say, where I receive \$1 from anyone interested in the music trade I receive \$20 from other lines.

I do not care who writes Mr. Hart's advertisements, whether he writes them himself or hires somebody to do it—somebody ought to pay more attention to them than is being paid. The only interest that I have in them is due to my belief that good newspaper space is being wasted, and that with just a little more care the space could be made to pay 50 per cent. better than it is now doing. If I can tell Mr. Hart how to do this I should think that he ought to thank me for it instead of being offended.

I have on file, I suppose, as many as two hundred letters from business men, telling me that they have profited by following my suggestions. These men appreciate the value of an honest criticism. They realize, as every sensible man must realize, that he cannot criticize his own work and that a man on the outside who sees it with the eyes of the general public is the best one to offer suggestions. A good, straightforward, honest criticism is good for any man—I don't care who he is, or where he is, or what he is doing. If the critic makes a mistake now and then, it does no harm, because if the criticism is wrong it will only serve to strengthen the belief of the one who is criticised.

Mr. Hart has made a personal matter of this, and in doing so he is totally wrong. I haven't the slightest personal interest in his business or his advertising. It is a matter of utter indifference to me whether he follows my advice or not. I give it for what it is worth, plainly, candidly, honestly.

If I do not convince my readers that I am right, they certainly will not follow my ideas. In that case I surely will have done no harm. If I do convince them that I am

right, and they follow my advice and find it good, then I have done some good, and that is my sole object.

I sincerely hope that nobody else will ever take the view of the matter that Mr. Hart has taken. It is decidedly discouraging to be met in such an unfriendly spirit when my own feelings are the most cordial.

I want to repeat again that any criticisms that are made in this column are made freely and candidly, with only the one thought—that of being helpful.

The advertising of J. W. Jenkins' Sons, of Kansas City, lately shows marked signs of improvement. I do not know whether their advertisement writer has had a change of heart, or whether they have a new one. The ads. are better, anyway, and that's the main thing. Here is one which I think pretty good.

A Lifetime's Experience

In the business, prices as low as they can be for good Pianos, the World's Standard Makes and the truth are our stock in trade. If you are interested, call in at any time and look through our salesrooms. You'll find there the Decker Brothers, Vose & Sons, Krell, Schiller and Jewett.

J. W. JENKINS' SONS,

Oldest Music House in Kansas City. 921 Main St.

Cluett & Sons, of Troy, recently published this very clean looking ad. They do not give the name of the piano, probably because the name was not good enough to add any weight to the announcement. Probably in this way it was a wise omission.

You can buy a second hand UPRIGHT PIANO of good make and in fair condition, for the very low price of

\$185.

It's a bargain!

Call and see it.

**CLUETT
& SONS.**

An Unusual Catalogue.

THE Albany house of Marshall & Wendell has been in business for many years—forty odd—but has never heretofore produced a catalogue like the one just issued. It represents in its illustrations a plan of the scale and the iron plate of the Marshall & Wendell uprights, beautifully drawn and reproduced; a plan of the back showing the bracing, the sounding board ribbing and the general wood construction, which in all their instruments

CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT,

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET,

CHICAGO.

is finished in the back, so that the piano can be exhibited from the rear; also beautiful illustrations of its six uprights, beginning with the 4 foot 3½ inch Style A, followed by the 4 foot 4½ inch B, 4 foot 7 inch C, 4 foot 7 inch Boudoir upright, Style D; 4 foot 10 inch grand upright, Style E, and the 4 foot 10 inch grand upright, Style F, which has the full open swing front. The instruments beginning with Style C are all furnished with three pedals, and are, naturally, like instruments of their grade, finished with all the modern exterior adornments, the cases being

double veneered and the woodwork and hardware of the highest order.

The "introduction" to the catalogue, however, is based upon a broad view of the character of the piano business, and when it says "under the law of the survival of the fittest the Marshall & Wendell pianos were never more highly appreciated and esteemed by thoroughly cultured musicians than at the present day" it tells a truth which everyone who will examine these new style Marshall & Wendell pianos will admit.

We have only recently taken a careful look at these instruments and given them a thorough investigation, and

we were astonished at the progress made; at the great care and attention bestowed upon them in developing out of their resources a proper tone and touch for a fine piano, and we therefore agree with what the introduction of this catalogue says regarding the character and the quality of the goods.

We should suggest to dealers all over the country to take a glance at this catalogue, gotten up in the best shape of the great printing house of Ketterlinus, Philadelphia and New York, by writing to the company at Albany, who will only be too pleased to send copies, as they have issued a large edition.

List of Legitimate Piano Manufacturers in the United States.

(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

APOLLO PIANO CO.
MANUFACTURERS OF
FINE PIANOS
IN 5 AND 7½ OCTAVES
ADDRESS—PRICES & CATALOGUE
APOLLO PIANO CO. BLOOMSBURY N.J.

BAUER PIANOS.

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Ave.,
Factory: 500, 502, 504 & 506 Clybourn Ave.,
CHICAGO.

BEHR BROS. & CO. PIANOS.

Warerooms and Factory, 292-298 11th Ave. and 550 West 29th St.,

NEW YORK.

THE BLASIUS PIANO CO.

(INCORPORATED.)

CAPITAL, - - ONE MILLION DOLLARS.

WOODBURY, N. J.

BOARDMAN & GRAY—Manufactured by Boardman & Gray Piano Company, Albany, N. Y. (See advertisement.)

BRADBURY—Manufactured by Freeborn G. Smith, Brooklyn, N. Y. (See advertisement.)

BRAMBACH—Manufactured by Brambach Piano Company, Dolgeville, N. Y. (See occasional advertisement.)

BRIGGS—Manufactured by Briggs Piano Company, Boston. (See advertisement.)

A. B. CHASE—Manufactured by A. B. Chase Company, Norwalk, Ohio.

CHASE BROTHERS—Manufactured by Chase Brothers Piano Company, Muskegon, Mich. (See advertisement.)

CHICKERING—Manufactured by Chickering & Sons, Boston. (See advertisement.)

CONOVER—Manufactured by Conover Piano Company, Chicago. (See advertisement.)

"CROWN"—Manufactured by Geo. P. Bent, Chicago, Ill. (See advertisement.)

DECKER BROTHERS—Manufactured by Decker Brothers, New York.

EMERSON—Manufactured by Emerson Piano Company, Boston. (See advertisement.)

ESTEY—Manufactured by Estey Piano Company, New York.

J. & C. FISCHER—Manufactured by J. & C. Fischer, New York. (See advertisement.)

GILDEMEESTER & KROEGER—Manufactured by Gildemeester & Kroeger, New York. (See advertisement.)

THE
ELEGANT
Erud
PIANOS & HARPS.
FACTORIES: SAGINAW, MICH.
NEW CATALOGUE JUST ISSUED.

ADDRESS **FRANK H. ERD**
FOSTER PIANOS.

MANUFACTURED BY
FOSTER & CO.,

ROCHESTER, N. Y.
HALLET & DAVIS—Manufactured by Hallet & Davis Piano Company, Boston, Mass. (See advertisement.)

GRAND AND UPRIGHT
BEHR BROS. & CO. PIANOS.

HARDMAN PIANO—Manufactured by Hardman, Peck & Co., New York. (See advertisement.)

HAZELTON BROTHERS—Manufactured by Hazelton Brothers, New York. (See advertisement.)

HENNING—Manufactured by Henning Piano Company, New York.

HOUSE & DAVIS PIANO CO.,
CHICAGO.

Factory: Desplaines, Ill.
Superior Tone and Finish.

IVERS & POND—Manufactured by Ivers & Pond Piano Company, Boston.

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on application.

JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS

KELLER BROTHERS—Manufactured by Keller Brothers & Blight Company, Bridgeport, Conn.

KIMBALL—Manufactured by W. W. Kimball Company, Chicago, Ill.

KNABE—Manufactured by Wm. Knabe & Co., Baltimore, Md.

KRAKAUER BROS. PIANOS.

Factory and Office:
159-161 E. 126th St., New York.

KRANICH & BACH Grand, Square and Upright
... PIANOS ...

Received Highest Award at the United States Centennial Exhibition, 1876, and are admitted to be the most Celebrated Instruments of the Age. Guaranteed for five years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.
Warerooms, 237 E. 234 Street.
Factory, from 233 to 245 E. 234 St., New York.

KURTZMANN—Manufactured by C. Kurtzmann & Co., Buffalo, N. Y. (See advertisement.)

LINDEMAN—Manufactured by Lindeman Piano Company, New York.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., WATERLOO, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

LUDWIG & CO.—Manufactured by Ludwig & Co., New York. (See advertisement.)

MARSHALL & WENDELL,

1853. **PIANOS.** 1895.

Exquisite Tone! Durable Qualities!
ALBANY, N. Y.

MASON & HAMLIN—Manufactured by the Mason & Hamlin Company, Boston. (See advertisement.)

MCCAMMON—Manufactured by McCammon Piano Company, Oneonta, N. Y.

MEHLIN—Manufactured by Paul G. Mehl-in & Sons, New York. (See advertisement.)

MERRILL—Manufactured by Merrill Piano Company, Boston. (See advertisement.)

NEEDHAM—Manufactured by Needham Piano and Organ Company, New York. (See advertisement.)

NEWBY & EVANS—Manufactured by Newby & Evans, New York. (See occasional advertisement.)

NEW ENGLAND—Manufactured by New England Piano Company, Boston. (See advertisement.)

WE MANUFACTURE THE

POOLE & STUART

PIANOS.

Dealers will find them just what they want.

5 Appleton St., BOSTON, MASS.

THE RUSSELL PIANO CO.

Succeeding Stark & Strack Piano Co.,

"The Highest Type."
171 & 173 S. Canal Street,
CHICAGO, ILL.

ADAM SCHAAF,
MANUFACTURER OF PIANOS

Factory: 398 & 400 West Monroe Street.

OFFICE AND SALESROOM:

276 WEST MADISON ST.,
CHICAGO, ILL.

SCHAEFFER—Manufactured by Schaeffer Piano Company, Chicago.

SCHIMMEL & NELSON—Manufactured by Schimmel & Nelson Piano Company, Faribault, Minn. (See advertisement.)

SHAW—Manufactured by Shaw Piano Company, Erie, Pa.

SHONINGER—Manufactured by B. Shoninger Company, New Haven, Conn.

The SINGER.

THE BEST PIANO TO HANDLE.

—MADE BY—

THE SINGER PIANO CO.,
235 Wabash Avenue, CHICAGO, ILL.

SMITH & BARNES PIANO CO.,
MANUFACTURERS OF
UPRIGHT PIANOS.

FACTORY:

471 CLYBOURN AVENUE, CHICAGO.

SEND FOR OUR NEW CATALOGUE

SMITH & NIXON—Manufactured by Smith & Nixon, Chicago.

SOHMER—Manufactured by Sohmer & Co., New York. (See advertisement.)

STANDARD PIANO—Manufactured by E. G. Harrington & Co., New York. (See advertisement.)

STARR—Manufactured by Starr Piano Company, Richmond, Ind. (See advertisement.)

STECK—Manufactured by Geo. Steck & Co., New York. (See advertisement.)

THE CELEBRATED

STEEGER PIANOS

Containing the Techniphone Attachment.

STEEGER & CO.,

Factories at Columbia Heights.

OFFICE AND WAREHOUSES:
Cor. Jackson St. and Wabash Ave., Chicago, Ill.

All mail should be sent to the office.

Send for Catalogue.

STEINWAY—Manufactured by Steinway & Sons, New York, London and Hamburg. (See advertisement.)

STERLING—Manufactured by the Sterling Company, Derby, Conn. (See advertisement.)

STRICH & ZEIDLER—Manufactured by Strich & Zeidler, New York. (See advertisement.)

STUYVESANT—Manufactured by Stuyvesant Piano Company, New York.

TRYBER & SWEETLAND

Manufacturers of the

LAKESIDE PIANO,

Nos. 246, 248 & 250 West Lake Street,
CHICAGO, ILL.

VOSE—Manufactured by Vose & Sons Piano Company, Boston.

WEBER—Manufactured by Weber Piano Company, New York. (See advertisement.)

WEBSTER—Manufactured by Webster Piano Company, New York. (See advertisement.)

WEGMAN—Manufactured by Wegman Piano Company, Auburn, N. Y. (See advertisement.)

WESER BROTHERS—Manufactured by Weser Brothers, New York. (See advertisement.)

WHELOCK—Manufactured by Wm. E. Wheelock & Co., New York.

WISSNER—Manufactured by Otto Wissner, Brooklyn, N. Y. (See advertisement.)

Schaff Bros. Co.
PIANOS.

Nos. 126 to 130 N. Union St., Chicago, Ill.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS

FACTORIES
DERBY, CONN.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREROOMS:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREROOMS:

Lyon, Potter & Co., 174 Wabash Ave.

THE HIGH GRADE

Mehlin Pianos

Are the Most Improved &
BEST SELLING
HIGH GRADE PIANOS.
Strictly of the Highest Class and
just what you want for a LEADER.

Have you seen
our PATENT
Inverted
GRAND

Western
Factory
Minneapolis Minn.

Paul G. Mehlin & Sons.
461-463-465-467 W. 40th ST.
COR. 10th AVE. NEW YORK

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our instruments and therefore we
challenge the world that ours will excel any other.

AUBURN, N. Y.



JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

FACTORY: Southern Boulevard, East 133d, East 134th Streets
and Trinity Avenue.

WAREROOMS AND OFFICE: 113 East 14th Street.

A Resonant and Singing Quality of Tone

with Perfectly Even Scale

IS FOUND ONLY IN THE OLD RELIABLE

BOARDMAN & GRAY PIANOS

ESTABLISHED 1837

FACTORY AND WAREROOMS:

543 to 549 BROADWAY, opposite Depot, ALBANY, N. Y.

SEND FOR PRICE ON OUR SPECIAL STYLE B.

ORGAN PIPES.

Wood and Metal Flue and Reed. Voice or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847. READING, MASS.

The Old Standard—The Old Reliable

MARTIN GUITARS.

1833. Manufactured by C. F. Martin & Co. 1895.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

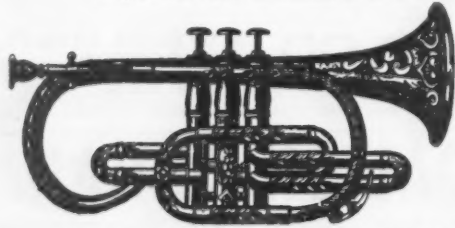
For over sixty years the **MARTIN GUITARS** were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo Players ever known, such as

MADAME DE GONI,	MR. WM. SCHUBERT,	MR. S. DE LA COVA,
MR. J. P. COUPA,	MR. FERRER,	MR. CHAS. DE JANON,
MR. H. WORRELL,	MR. N. J. LEPKOWSKI,	
MR. N. W. GOULD,	MR. LUIS T. ROMERO,	

and many others, but we deem it unnecessary to do so, as the public is well aware of the superior merits of the **MARTIN GUITARS**. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 19 Murray St., near Broadway, NEW YORK.
Importers of all kinds of Musical Instruments, Strings, Etc.

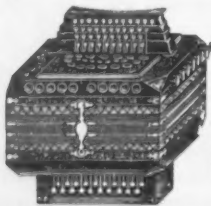
Highest and Special Award, World's Columbian Exposition, 1893.



CARL FISCHER,
6 & 8 Fourth Ave., New York,

Sole Agent for the United States for the famous
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made. Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application. Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable. Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Shaeffer), Reed Instruments; CHAS. BARIN and SUSS celebrated Violin Bows.



ESTABLISHED 1869.

KAHNT & UHLMANN,
— MANUFACTURERS OF —
Harmonikas and Bandoneons,
ALTENBU G, Saxony, Germany.

PRIME QUALITY ONLY. PRICE LISTS FREE.

— THE —
Gordon Piano.



MANUFACTURED BY
HAMILTON S. GORDON.

FACTORY: . . .
37 to 45 Ninth Avenue.

WAREROOMS:
139 Fifth Avenue,
NEW YORK CITY.

COURT CONSERVATORY OF MUSIC,

At SONDRSHAUSEN, GERMANY (Thuringia).

Complete Education in all branches of the Tone Art.

Singing, Opera, Piano, Organ, String Instrument, Wind Instrument, Orchestra, Theory and Conductors' School.

— TWENTY-TWO TEACHERS. —

Prospectus and school report free on application to the Secretary.

Director, Court Conductor Prof. SCHROEDER.



THE SCHWANDER
PIANOFORTE ACTIONS
LEAD IN ALL COUNTRIES.

The most perfect Action of the present time.

HERRBURGER-SCHWANDER & SON,

(ESTABLISHED FIFTY-FIVE YEARS.)

NEW YORK AND PARIS,

NEW YORK FACTORY: 88, 90 & 92 LINCOLN AVE.

WILLIAM TONK & BRO.,

Sole Agents for United States and Canada

38 Warren St., New York.

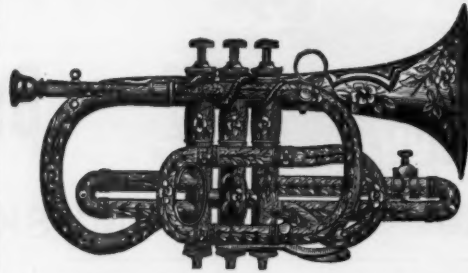
HARRY COLEMAN,

912 & 914 Race Street,

PHILADELPHIA, PA..

Manufacturer of the

MISSENHARTER
... **AMERICAN**
Excelsior
Solo and Military
Band Instruments.



Are used by the greatest artists in the profession, who recommend them as being well constructed, correct in tune, easy to play, beautiful in tone, elegant in model.

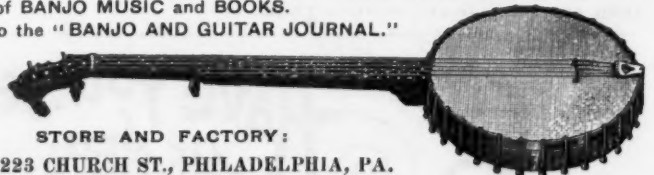
Sole Agent for the Celebrated Bertelling Clarinets, Flutes, Piccolo, and both Boehm and Ordinary System.

S. S. STEWART, FINE BANJOS.

Publisher of BANJO MUSIC and BOOKS.

Also the "BANJO AND GUITAR JOURNAL."

SEND FOR CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH ST., PHILADELPHIA, PA.

WASLE & CO.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

Piano Actions and Keys,175 & 177 HESTER ST.,
COR. MOTT ST.,**NEW YORK.**

Hitzeroth & Schatz,
Markneukirchen,
Saxony,
Germany.

Manufacturers and Exporters of

MUSICAL
INSTRUMENTS
and
STRINGS.

Catalogues gratis and postpaid.

7th Regiment Band,

N. G. S. N. Y.,

W. B. ROGERS, Bandmaster.

Address, 33 Union Square, New York City.

HAMILTON**ORGAN CO.,**

CHICAGO, U. S. A.

MANUFACTURERS OF

REED ORGANS

of High Grade and Standard Quality

FACTORY AND OFFICE:

85, 87 and 89 Henry St.,
Near Canal and Fourteenth Sts.

PIANO CHAIRSand **STOOLS.**

The
Davis
Chair
Company,

MANUFACTURERS OF

THE ONLY

PERFECT SPRING BACK CHAIR.

Guaranteed to give complete satisfaction to professor or student. New designs in Piano Stools. Best finish. Sample order solicited. Cuts and prices on application.

MARYSVILLE, OHIO, U. S. A.**OLSON & COMSTOCK CO.,**

MANUFACTURERS OF

Piano Stools and Scarfs,P
I
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Carroll Avenue and Union Park Place,
CHICAGO, ILL.

STRAUCH BROS.,

MANUFACTURERS OF

Grand, Square and Upright

PIANO ACTIONS and KEYS.

22, 24, 26, 28 & 30 TENTH AVENUE,
57 LITTLE WEST 12TH STREET,
452 & 454 WEST 13TH STREET,
New York.

VIRGIL PIANO SCHOOL and School of
Public Performance,
26 WEST FIFTEENTH STREET, NEW YORK CITY.

SPECIAL FIVE WEEKS' COURSE.

WRITE FOR PARTICULARS.

Mrs. A. K. VIRGIL, - - - - - Director.



**FINEST TONE,
BEST WORK AND
MATERIAL.**

**PRICES MODERATE AND
TERMS REASONABLE.**

PIANOS

60,000 MADE EVERY INSTRUMENT
AND IN USE. FULLY WARRANTED

ILLUSTRATED CATALOGUE FREE.

EMERSON PIANO CO.

116 Boylston St., Boston. 92 Fifth Ave., New York.
218 Wabash Ave., Chicago.



Established 1803

Michael Schuster junior
Manufacture
and Store-House of
Strings & MUSICAL-INSTRUMENTS
of all kinds
Large and assorted stock of
• Violins, Guitars, Banjos,
Cellos, Bass-Viols etc. and their Accessories.

First quality warranted
Apply for the illustrated Price-List.

**ROTH & ENGELHARDT,
PIANO ACTIONS.**

Office: 114 Fifth Ave., Room 59, New York City.

FACTORIES:

St. Johnsville, N. Y., on N. Y. C. R.R.;
Chicago Heights, on East Ill. R.R.
A. P. ROTH, formerly with A. Dolge.

FRED. ENGELHARDT,
Formerly Foreman of Steinway & Sons' Action Department.

**Weaver
Organs**

Easy to sell,
Hard to wear out,
Always satisfactory.

INVESTIGATE...

Weaver Organ and Piano Co.,
YORK, PA.

**HARMONICUM,**

Latest Reed Organ like Instrument with Pull and Push
Tone, tuned in the usual Bandion Pitch as well as
Chromatic, of 3½ to 6½ Octaves.

E. BRENDL & M. KLÖSSER.

MITTWEIDA i. S., GERMANY.

Price Lists gratis, mailed free.

ORCHESTRIONS WITH CYLINDERS OR DISCS,

Fine instruments for the drawing room. Also *Quartet Orchestrions*, *Salon Orchestrions*, combination of piano and flute
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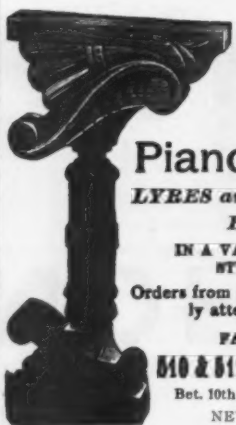
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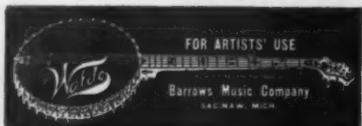
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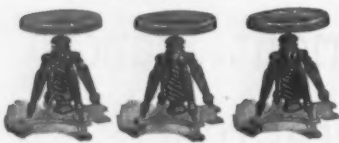
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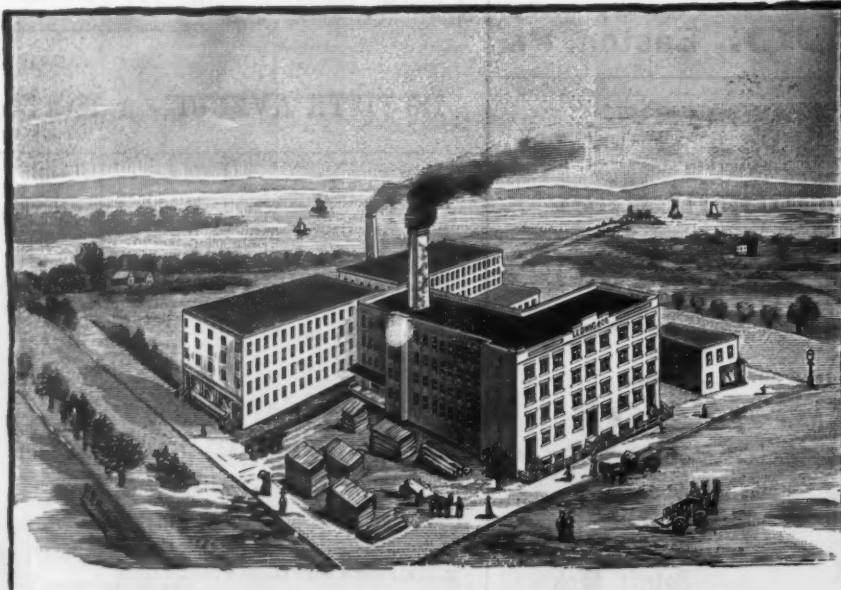
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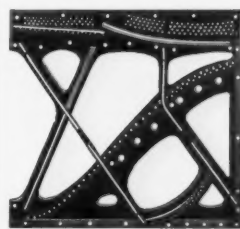
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